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PLATE I. THE JENKS HOUSE, PAWTUCKET, RHODE ISLAND
Outside chimney on west end now destroyed

EARLY AMERICAN HOUSES

By

NORMAN MORRISON ISHAM, F.A.I.A.



THE WALPOLE SOCIETY

1928

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P R E F A C E

THE WALPOLE SOCIETY, which holds all the arts of Early America within its view, has had the custom of publishing, from time to time, authentic texts or utterances upon those arts. The Society, in what it has already printed, has surveyed the fields of Furniture, of Ceramics and of Silver. In this book it traverses that of Architecture and examines the houses of the American Colonies in the seventeenth century.

The facts here set forth have been gathered in years of study of actual examples. The drawings and photographs presented may be relied on even where the reader may choose to disagree with theoretical statements. Of these there are not many, for the main purpose of the book has been to set out clearly the actual form of the house as it developed in plan and construction as well as in exterior and interior treatment, during the seventeenth century, along the whole Atlantic coast.

The examples have been purposely chosen, as far as has been possible, from houses not hitherto published or, at least, not well known, and, where noted houses are used, it will be found that the features presented are, in most cases, far from familiar.

CONTENTS

I	PLAN AND EXTERIOR	3
II	FRAME	23
III	DETAILS	40
IV	INTERIORS	54
	PLATES	63

EARLY AMERICAN
HOUSES

EARLY AMERICAN HOUSES

THE seventeenth century is the mediaeval period in American architecture. Its work is Tudor or late Gothic in character and, simple and rude as it may seem to be, has yet something of the beauty and charm with which Gothic attracts us.

It was the native tradition, English or Dutch, which our early craftsmen brought hither. They could not do otherwise. Plan, elevation and framing; windows, doors and interior finish; all were what they had used in the old home. They simply transplanted them. But while this traditional art, which had been little touched by the Renaissance, still lived on in Europe after our fathers migrated, it was, here in America, cut off from the old stem and grew in its own way and while it never lost its likeness to the European stock, it produced something, both in methods and results, which belonged to itself.

I

THE growth of the plan is quite easy to follow — early, middle, and late — beginning with the first settlements and ending about the time of the Treaty of Utrecht in 1714. In studying it we find that, in this century, we must, perforce, study the construction along with the plan and that we cannot take the framework for granted, as we can in the eighteenth century where it is almost entirely concealed. In Figures 1, 2, and 3 are shown the types of plan and the ways in which they developed. Houses seem, in the beginning, to be of the one-room or of the two-room type. In many cases the two-room type was made by putting together two single-room houses with a common roof over both and a chimney between, or else



FIGURE I. THE ONE-ROOM HOUSE

- I. Rhode Island type (Clemence). II. Connecticut. Transverse summer (Hempstead).
 III. Massachusetts. Thwartwise summer (Hathaway). IV. Dutch (oldest part of Elmendorf).
 V. Maryland (Secretary). VI. Virginia (House ordered by the Company, 1637)

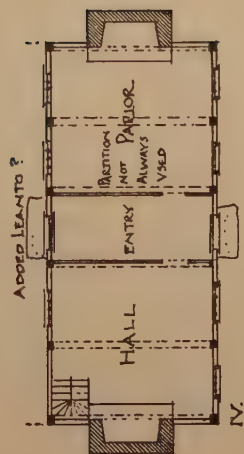
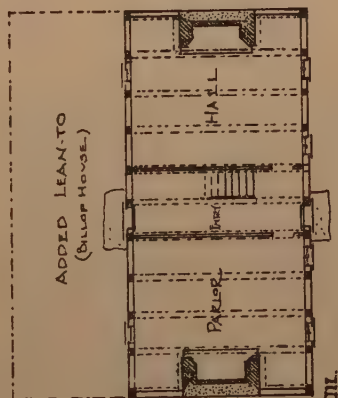
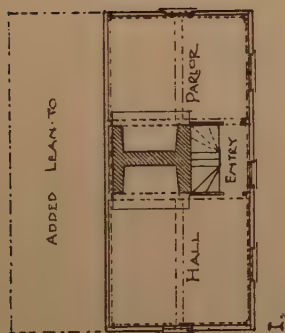
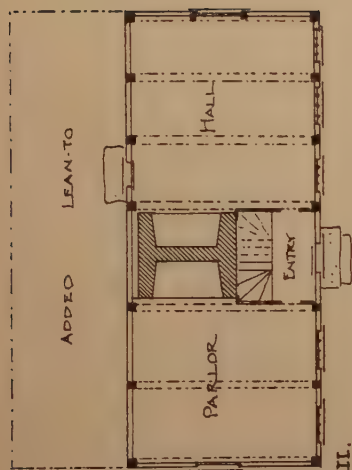


FIGURE 2. THE TWO-ROOM HOUSE

I. New England. Lengthwise summer (Fairbanks House). II. New England. Thwartwise summer (Corwin House). III. Dutch (Schenck House). IV. Virginia

EARLY AMERICAN HOUSES

by putting together two such houses each with its end chimney. It seems, therefore, as if the original unit were a single room with a roof and a chimney. In Figure 1 is the single-room type with the end chimney. In Figure 2 (I and II) is the two-room type with the central chimney which is in general the house of New England, while in III and IV is the two-room type with end chimneys which is in general characteristic of the Middle Colonies and of the South. The type of Figure 1, the one-room house, which existed in all the colonies, was the unit.

These are, to speak generally, the early forms of the plan. The house was only one room deep. As more space was needed, rooms were added at the back and these, in New England, were covered with a leanto which, in most cases, was an addition to the original dwelling, though leantos were built as part of the house, quite early, even if they were narrow and thus of small importance. These added leantos are shown in both the figures. The next step was to put deliberately, from the start, quite important rooms, the kitchen especially, at the back. This was a fashion which was general, as the buildings and the inventories show, from about 1675. In this case the leanto, in New England, was built as a part of the house and was what we may call an original leanto. In the South, the house had, usually, simply a wider roof. The house is now two rooms deep as is shown in Figure 3.

In the next step, which was not general in New England till 1700, but occurs in Boston, in the Sargent house, as early as 1677, the plan is the same, but the back wall of the house is made of the same height as that on the front, and we have what they called, in New England at least, an "upright house."

This description is that of the seventeenth-century plan and its development as the existing houses and the documents present them to us. It must be remembered that our houses descend from the yeoman's dwelling. Any larger houses with more elaborate plans—and while almost none have come down to us

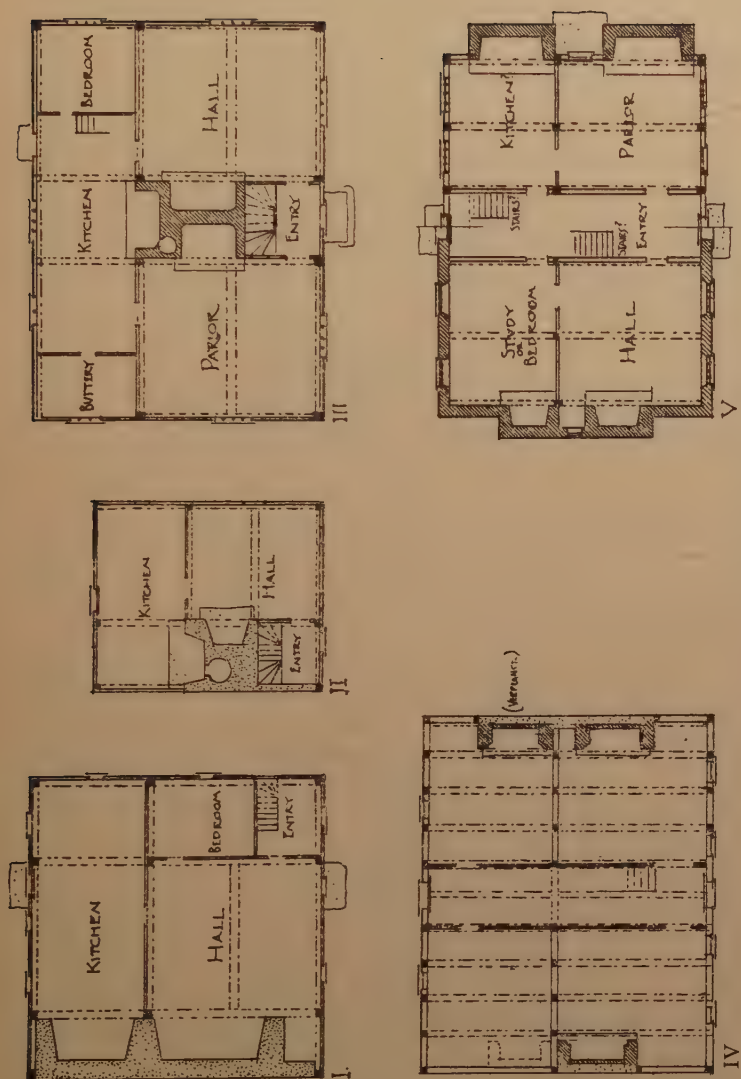


FIGURE 3. THE WIDENED HOUSE

- I. Rhode Island. Original leanto (Arnold). II. Connecticut. Original leanto (Norton)
 III. Massachusetts. Original leanto (Whipple-Matthews). IV. Dutch. One story, wide-gable roof,
 no leanto (Verplank at Flatlands). V. Maryland and Virginia. One story with wide-gable roof

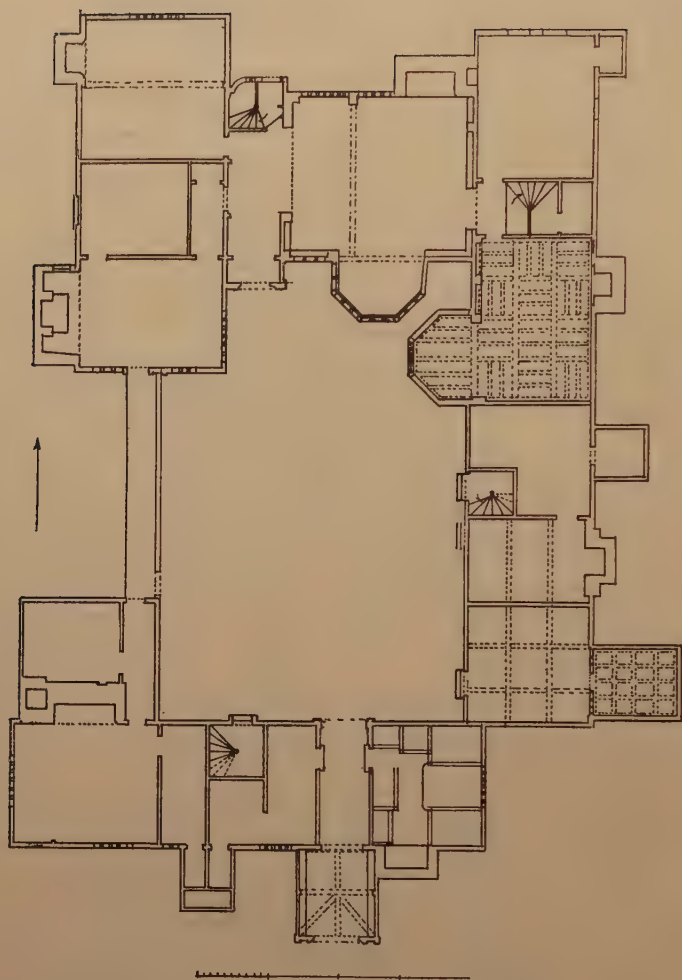


FIGURE 4. LITTLE MORETON HALL, CHESHIRE, ENGLAND
Redrawn from Garner and Stratton, *Domestic Architecture of the Tudor Period*

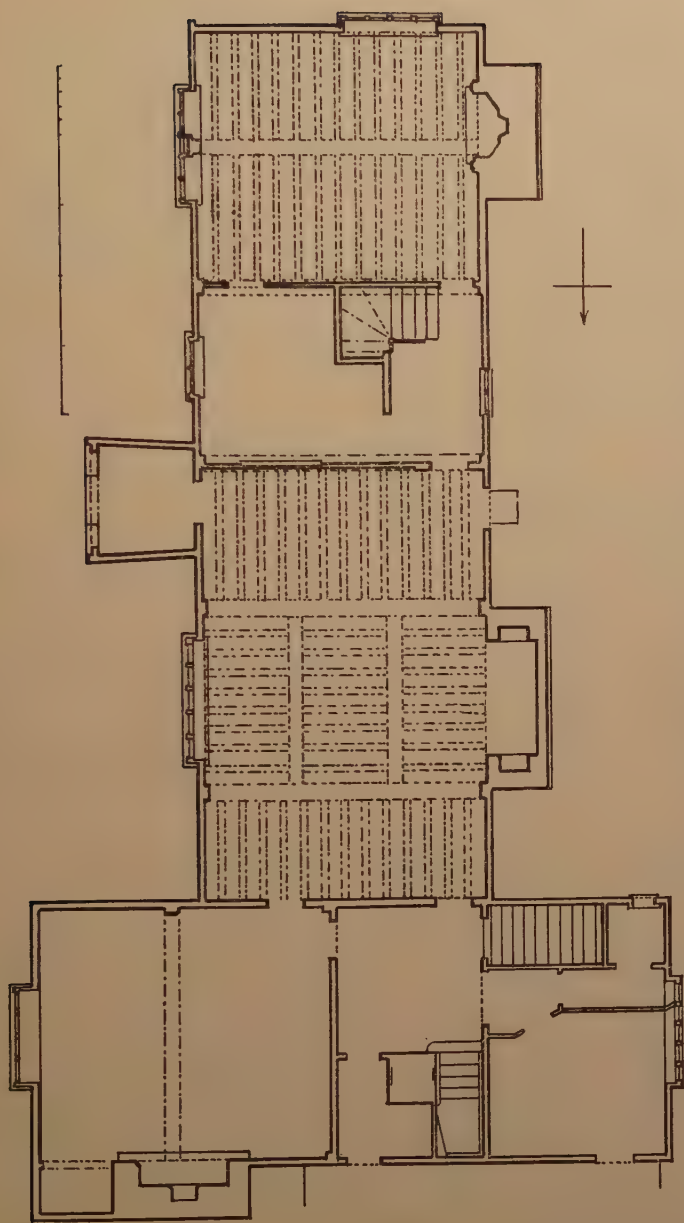


FIGURE 5. THURSTON HALL, SUFFOLK, ENGLAND
 Redrawn from Garner and Stratton, *Domestic Architecture of the Tudor Period*

EARLY AMERICAN HOUSES

there must have been many which have been destroyed—could probably be accounted for by the process of putting together the single-room units. That this was often the case in England as may be seen in the plan of Little Moreton Hall, Cheshire (Figure 4), and in that of Thurston Hall, Suffolk (Figure 5). In the former, one room follows another around a courtyard. The chimneys, save in the kitchen, are on the outside. In the

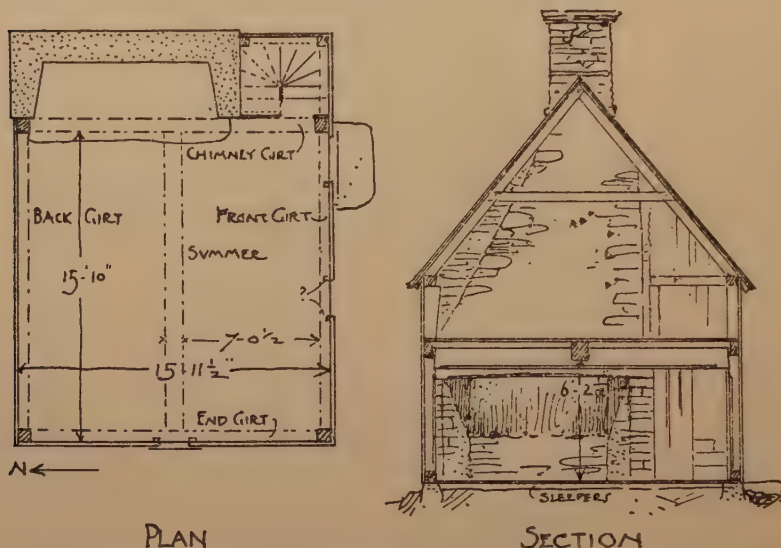


FIGURE 6. THE ROGER MOWRY HOUSE, PROVIDENCE, R. I.

Plan and cross section

latter, the single-room unit seems to predominate also, but the entry, with its stairs, between two rooms, gives the plan a greater likeness to our own.

We may pass over the temporary abodes of the colonists and come at once to the house with one room and, of course, an end chimney. This underwent all the changes which have been described—added leanto, original leanto, “upright,” with full height at the back. Even in its simplest form it attains, in the two-story examples, to no small dignity and in the expanded

EARLY AMERICAN HOUSES

plan it reaches considerable size and importance. The full two-story type appears in quite elaborate fashion in the Letitia House in Philadelphia.

A one-room plan, that of the Roger Mowry house in Providence, appears in Figure 6, with a cross-section. Figure 7 gives the plan and section of the Hathaway house in Salem in the Massachusetts Bay.

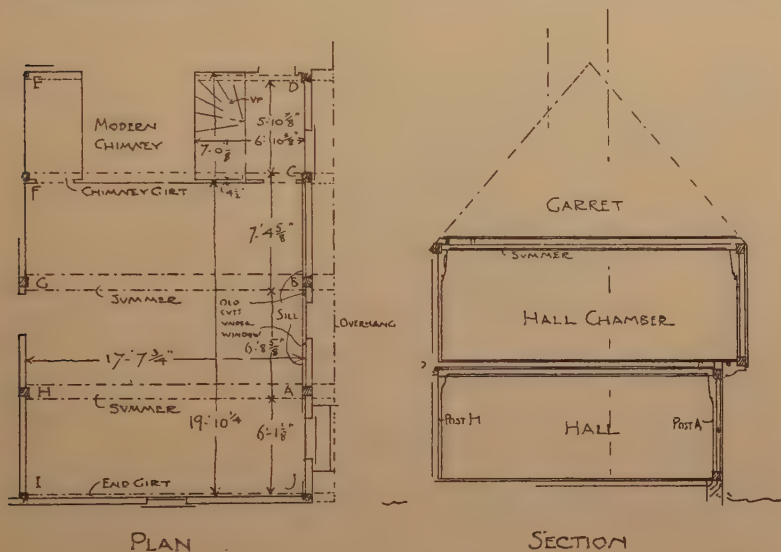


FIGURE 7. THE HATHAWAY HOUSE, SALEM, MASS.

Plan and section before restoration

The Mowry house has a post in each corner of its rather small room, at one end of which is a wide stone chimney with an enormous fireplace. This chimney does not stand on the axis of the room but leaves, on the right, as one faces it, a space in which was placed the stair or ladder to the chamber. On the left, the chimney extends to the wall of the room where, in the corner, a post is set against it. This post is part of the outside wall which thus covers the side of the chimney. On the outside of the end of the house the stack is visible for its whole

EARLY AMERICAN HOUSES

width and height. In fact, it forms the greater part of the end wall, as in the Nathaniel Jenks house (Plate I).

Across the room, in front of the chimney, runs a beam called the chimney girt. In the opposite end wall of the house is one called the end girt. Between these runs a beam known among the older people as the "summer-tree," generally contracted to summer. It will be noted that in this house it runs parallel to

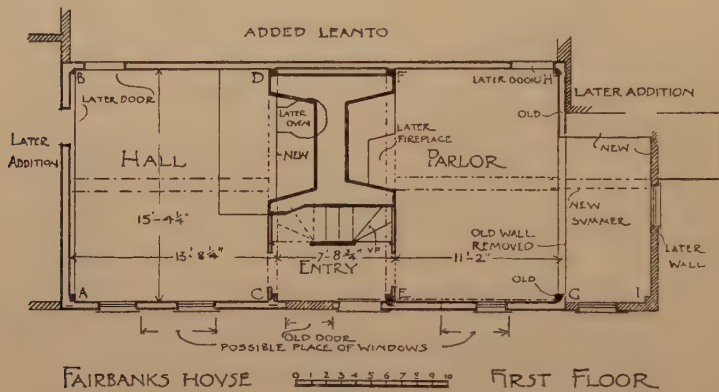


FIGURE 8. THE FAIRBANKS HOUSE, DEDHAM, MASS.

the front wall and perpendicular to the chimney. Between the corner posts run also the front girt and the back girt, and from these to the summer, across the house, run the smaller sticks called the floor joists.

The Mowry house has only a half-story in the chamber, as the second story was always called, with the plate or beam, which carries the rafters, about $3\frac{1}{2}$ feet from the floor. The Southern houses which have come down to us are also a story-and-a-half in height, like the Thoroughgood house (Plate 3). In the Hathaway house the "Old Bakery," we have two full stories with a garret above (Figure 7 and Plate 2). If we examine the plan in Figure 7 we at once see some further differ-

EARLY AMERICAN HOUSES

ences. First, the chimney—the present stack is not original—did not appear on the outside. There is a girt behind the chimney and the end wall is of the usual wood construction. Then, the most important point, the summers, there are two in the room, run parallel not with the front wall but with the end wall. It is thus perpendicular not to the chimney but to the front of the house. The Narbonne house, also in Salem, has the same scheme, with but one summer, and so has the Paul Revere in Boston, and this house again has two summers. It will be seen also that each of these summers rests upon a post, as is the case in the Hempstead house in New London (II of Figure 1), and this is the usual construction. This thwartwise summer is most common in Salem and its neighborhood, but it is not universal even there, and occurs here and there in the rest of New England according to no settled rule. In the Dutch colonies and in the South, however, it seems to have been the prevailing system. Bacon's Castle has two summers which cross each other, as in some New England houses, but the thwartwise stick carries the weight.

The chimney not only showed in the outer wall of most Southern houses but projected from it as in the Thoroughgood house (Plate 3), Bacon's Castle, and others. That this was just as well known in the North is shown by the Whitfield house (Plate 4), the Pierce-Little house (Plate 5), and the Sargent, better known as the Old Province House, in Boston.

The greater number of the earlier New England houses, which have come down to us, have two rooms with a central chimney. This is the type, whether the house was built all at one time or was made up of two houses put together. The houses in Virginia are generally of the two-room type with end chimneys and sometimes, perhaps commonly, with a central entry, a hallway going across the house. It is hard to speak definitely of the New Netherlands, but documents and survivals point toward the Virginia type with the central entry.

EARLY AMERICAN HOUSES

In Figure 8 is given the plan and in Plate 6 the exterior of the Fairbanks house in Dedham, the oldest wooden house we have, built in 1637 or 1638. This house—the plan shows the original building—has but two rooms on each floor. Between them stands the chimney with the entry and stair in front of it. The eastern room, the parlor, gives no idea of its original con-

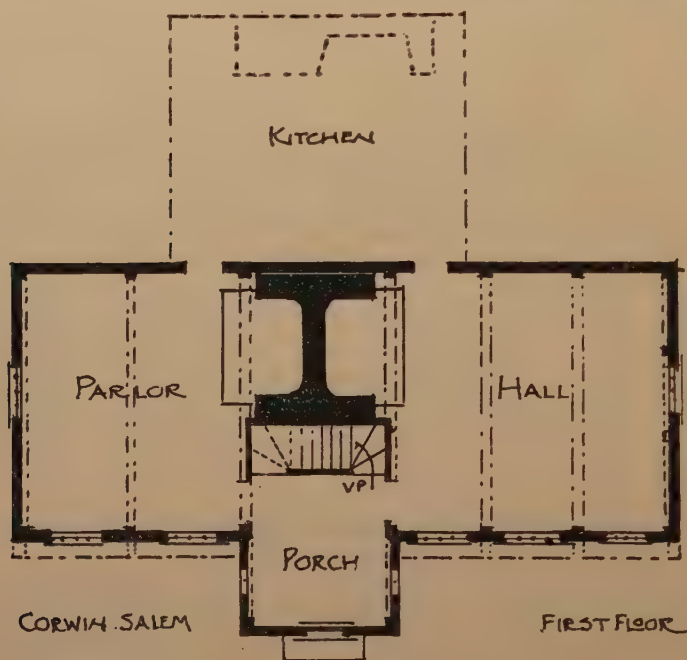


FIGURE 9. THE CORWIN HOUSE, SALEM, MASS., PLAN
1650-1675

dition. The plaster is modern. The summer is new and has been made longer than the original beam to provide for a lengthening of the room which can be seen below the gable on the outside. The hall, the western room, is far older in appearance. The horizontal sheathing on the walls, put on like clapboards, with beaded edges, may possibly be original. The old fireplace has been bricked up and the way in which the chimney girt

EARLY AMERICAN HOUSES

rests on the mantel-tree—the beam directly above the fireplace opening—is very unusual. The joists are chamfered. The sill originally projected into the room. A portion of it has been cut away for a door on the west and nearly all of it has been removed for the two doors in the entry, that now in use and the original which was a little west of this. The stairs are not old.

In the second story the parlor chamber is plastered with lime



FIGURE 10. THE CORWIN HOUSE

Original appearance

and looks quite modern. It has been lengthened, as the end girt, still in place, will show. The hall chamber is now lined with plain boards, horizontal except on the chimney wall, where they are vertical, and there still remain two moulded boards which are old. In the end wall, on the west, under the later boards, there still remains, between the heavy studs, the old clay filling on vertical sticks, one of the most important architectural fragments in America.

That there was once a stair to the garret seems probable from the care lavished upon the framing and from the large windows, remnants of which still exist in the gables. The roof, which is very steep, has no ridge and but one line of purlins on each

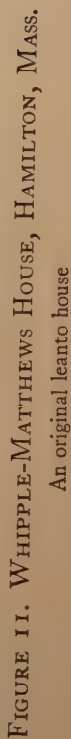


FIGURE 11. WHIPPLE-MATTHEWS HOUSE, HAMILTON, MASS.

EARLY AMERICAN HOUSES

side. There is a truss over each of the chimney girts and one over each of the summers which, in the chambers, run across the house, a common device for giving a tie beam to the rafters.

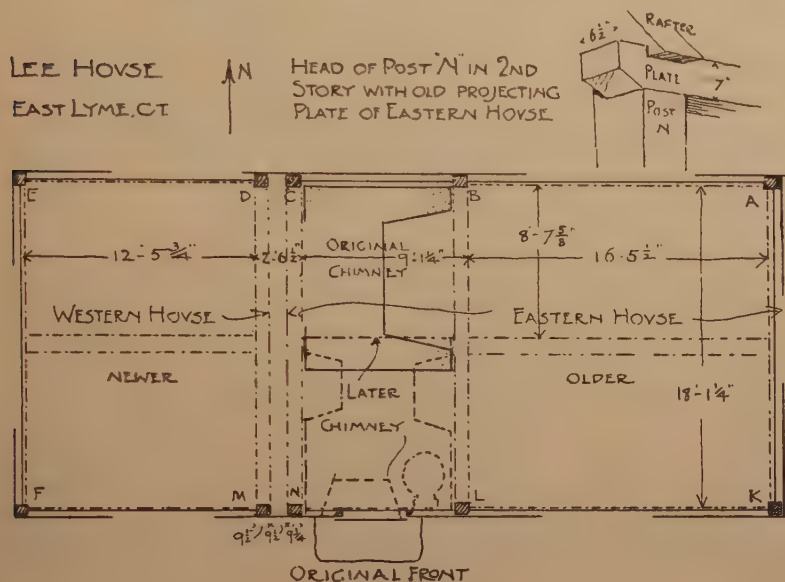


FIGURE 12. THE LEE HOUSE, EAST LYME, CONN.

Plan showing the two houses

The common rafters which are set flatwise, rest on the purlins (Figures 18 and 19), which are wind-braced to the principal rafters. It will be noted that the framing in this house is of the usual type with the lengthwise summer in the first story. The summer across the house in the second story is common, as has been said, in all houses as a tie for the truss above it.

As an example of the house of the two-room type, with the thwartwise summers, let us look at the plan in Figure 9 of the Corwin house—the so-called “Witch House”—on Essex Street, in Salem. It was probably built before 1661, as there was a “cottage right,” described as “Mr. Williams’,” attached to the land.

EARLY AMERICAN HOUSES

As the house now stands it has a room on the east, the old hall, with two summers crossing it and framing into posts in the front and back walls; and, on the west of the wide entry or porch, the old parlor with one summer crossing it in the same manner. On the north of these two rooms are others which

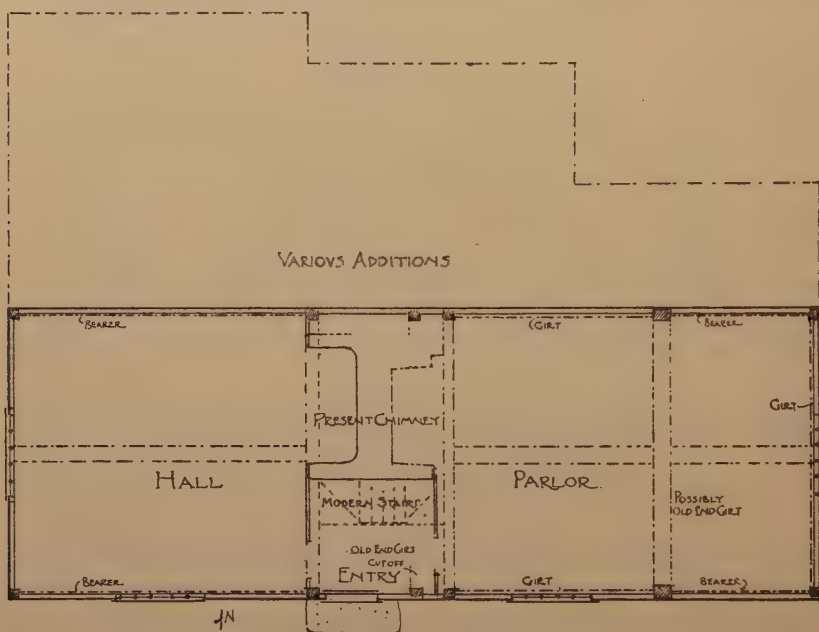


FIGURE 13. THE WHIPPLE HOUSE, IPSWICH, MASS.

End of the western or older house, after restoration

seem to be later, and the whole dwelling is now covered by a wide gambrel roof said to date from 1746. The lower slope of this, on the front, gives the pitch of the original roof.

In an old painting of the house (Plate 7) there is shown a porch, traces of which also appear in a photograph of the outside taken about 1856 (Plate 9), and are still to be seen in the house. According to the old painting this porch had a gable roof and a gable is shown on each side of it on the front of the house.

Jonathan Corwin, who bought the house in 1675, proceeded

EARLY AMERICAN HOUSES

to make some changes, and the plan in Figure 9 shows the house, presumably, as he left it. His contract with Daniel Andrews for the mason work is still extant and reads: "The said parcel of worke is to be bestowed in filling plastering and finishing a certain dwelling house bought by the said Owner," so that

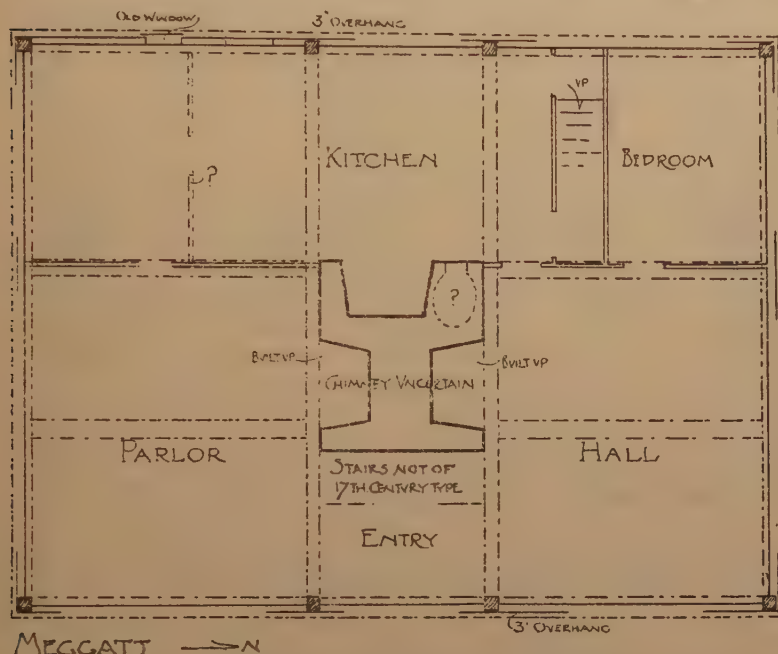


FIGURE 14. THE MEGGATT HOUSE, WETHERSFIELD, CONN.

it is not possible to claim that the house to be finished was entirely new.

An interpretation of the old painting is given in Figure 10, and in Plate 8 is an old drawing by William Twopenny, of a house in Kent, which shows very plainly the tradition which our old carpenters were following.

Somewhere about 1675—the date would vary in different places—the leanto was widened and built as a part of the house and no longer as a later addition. This, of course, does not

EARLY AMERICAN HOUSES

mean that leantos were not still constantly added to old one-room or two-room houses, but that when a new house was built it was generally built with the plan two rooms deep and that the leanto was incorporated in the frame. This is shown, for the one-room house, in the Arnold and the Norton houses (I

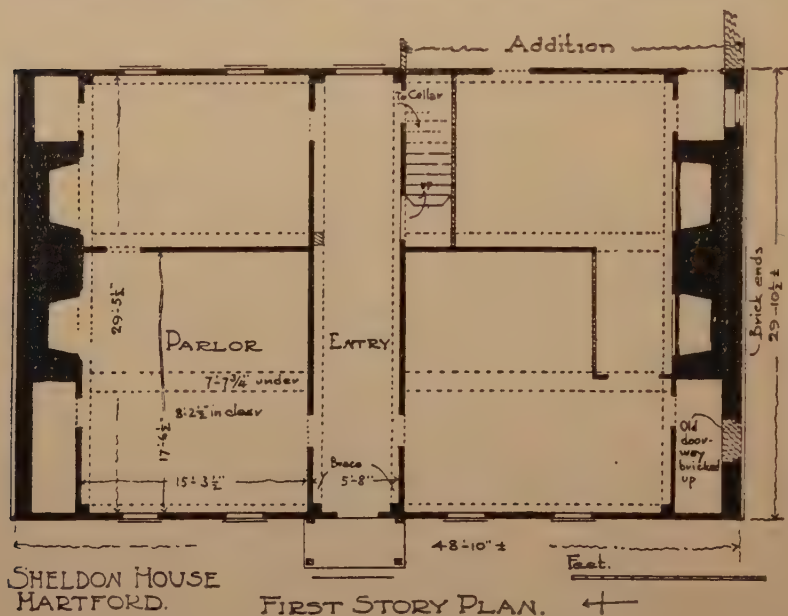


FIGURE 15. THE SHELDON HOUSE, HARTFORD, CONN.

From Isham and Brown, *Early Connecticut Houses*

and II, respectively, in Figure 3). The old hall still exists on the front and there is a kitchen on the back in the leanto with a "leanto chamber" over it. In the two-room, central-chimney houses, as in the Whipple-Matthews at Hamilton, Mass. (Figure 11), the old hall and parlor are still in the same place, while there are now three rooms, kitchen, bedroom, and buttery or kitchen and two bedrooms, at the back. The outside appearance of this type is given by Plates 11, 12 and 13.

It must not be supposed that the old house, either one-room

EARLY AMERICAN HOUSES

or two-room, without the back rooms had died out. It survived, but it is no longer characteristic. The persistence of both this and the leanto may perhaps be illustrated by the two houses, each made up of two single-room units, which appear in Figures 12 and 13, and which seem in date to belong in this period. These are the Lee house in East Lyme, and the Whipple house in Ipswich. Each house is made up of an old one-room building to which is added another single-room structure—not as an addition spliced to the frame of the older part, but as a separate frame apparently set against the former house. At the back of this combination, in each of these houses, was built a leanto addition also. This doubling of the one-room house occurs in so many instances that it must have been a common practice, with or without the leanto, and justifies the theory that our ancestors regarded the single-room house as a sort of unit of construction and plan.

The next step was the upright house. The plan of this was the same as that of the leanto house which, indeed, persisted into this late period and in some parts of the country lingered even till 1750. The rear wall, however, was now carried up to the same height as the front so that all the second-story rooms were of full height. With this there occurs, in New England at least, a slight but significant change in construction shown by the Meggatt house (Figure 14) and the Sheldon house (Figure 15). This was the leaving out of the line of posts formerly set on the back wall of the front rooms, so that the long girts spanned the whole depth of the house.

This enlargement of the house by adding rooms at the back was common in the Dutch settlements and in Maryland and Virginia as well, and we should look for the leanto there, but as almost if not quite all the seventeenth-century houses of those colonies were of one story or a story-and-a-half the leanto may not have been common. The house was widened and the roof was carried, with a slope of equal length on both sides,

EARLY AMERICAN HOUSES

over the whole. Some two-story houses, however, there must have been in the South and the leanto is far too convenient a roof not to have been in some use there. There is a leanto, probably added, in the Billop house on Staten Island and Barber



GREENWAY GUYOT
(FAIRFAX HOUSE)

FIGURE 16. FAIRFAX HOUSE,
CLARK CO., VA.

Drawn from an old woodcut

in his *Historical Collections of Virginia* gives us a curious picture (Figure 16) of Lord Fairfax's house with an end chimney or end wall of stone and a long leanto roof—quite a Rhode Island "stone-ender," in fact.

Of course this is not of the seventeenth century, neither is the house at Edenton, North Carolina (Plate 14), probably, but both show that the leanto was known and used in the southern colonies.

The end chimney in Rhode Island in these widened houses had two fireplaces, one for the hall and one for the kitchen, and they were usually side by side in the same stack (Plan I in Figure 3). Sometimes the second fireplace was at right angles to the first as in the Connecticut example, the Norton house (Plan II in Figure 3). In the South there are two fireplaces sometimes joined in one stack as they rise, but almost always separated above the second floor. The chimneys in those colonies were in the end walls and projected from them to a considerable distance. The Sargent house in Boston, two rooms deep, had the two fireplaces side by side with two separate projections outside in the first story. Between these there was an arch which carried the united stacks above the second floor.

While in Boston the upright house seems, if the restorations are correct, to have come in with the Sargent house before the end of the century, in the rest of New England and, with the exception of Philadelphia, probably in the Middle Colonies and perhaps in the South, the upright house appeared about 1700. Yet, the seventeenth century was not over until the old type of

EARLY AMERICAN HOUSES

framing and the decoration which depended upon it had given way not merely before classic details—these can be found with the old frame and could be fastened to an old house—but before the new treatment of the plan. This took place early in some colonies, later in others. The Treaty of Utrecht, in 1714, marks quite well the coming of the colonial merchants and the great planters, the wealthy men of the world whose prosperity before the Revolution made possible the great houses of the eighteenth century.

II

THE poorer settlements and those where good stone was plentiful used that material for chimneys. Those where clay was plentiful used brick not only for chimneys but for walls. All seem to have used stone for foundations and, in stone regions like Hurley, New York, the builders used it for the whole house. There was little if any stone carving but moulded brick were used in chimney tops and in belts and water tables. A chimney brick is shown in Figure 17.

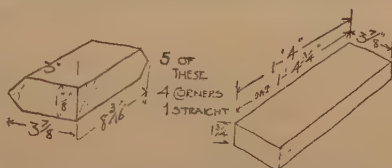
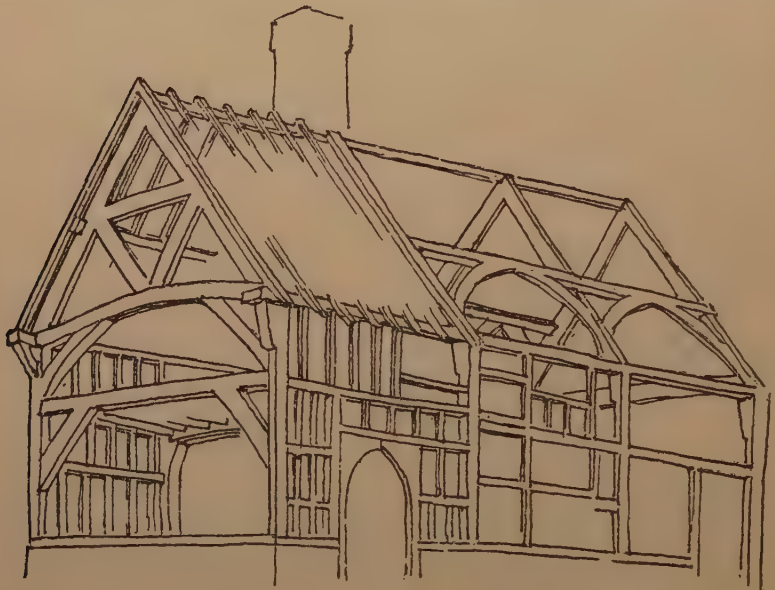
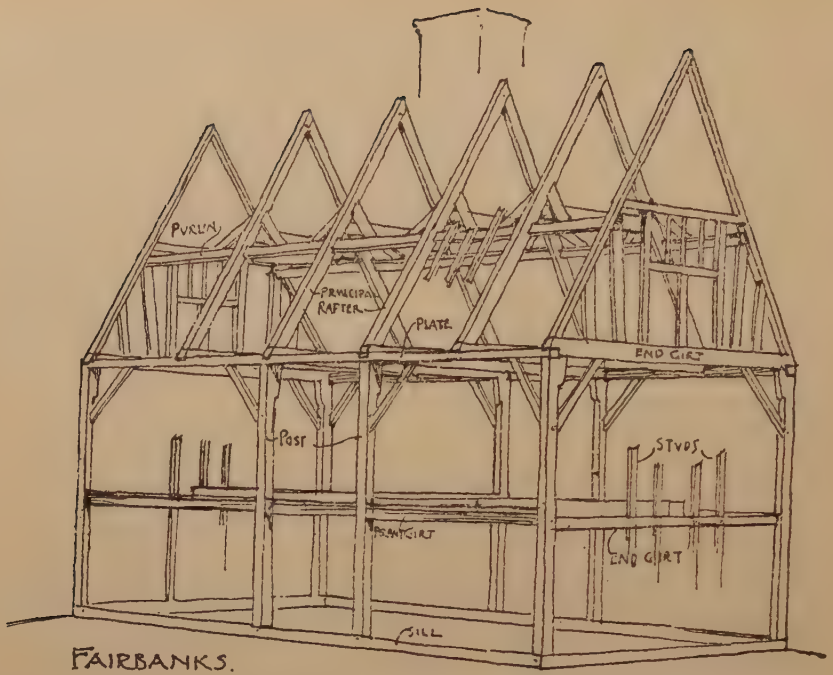


FIGURE 17. BRICK AT WHIPPLE HOUSE, IPSWICH, MASS.

In New England, rocky as it is, stone houses are rare. Brick dwellings are not so scarce as those of stone, but they are not nearly so numerous as in the South.

In the wooden houses the sill, or groundsill, was laid upon the stone underpinning. The sleepers which, in the earlier houses, carried the boards of the floor were laid in the stones and the sill was placed on them. This made it project into the room. Later, especially where there was a cellar, the joists were framed into the sill.

The posts, one at each corner and one, two, or more inter-



ENGLISH.
FROM THE STUDIO YEAR BOOK, 1921.

FIGURE 18. FRAMES. COLONIAL AND ENGLISH

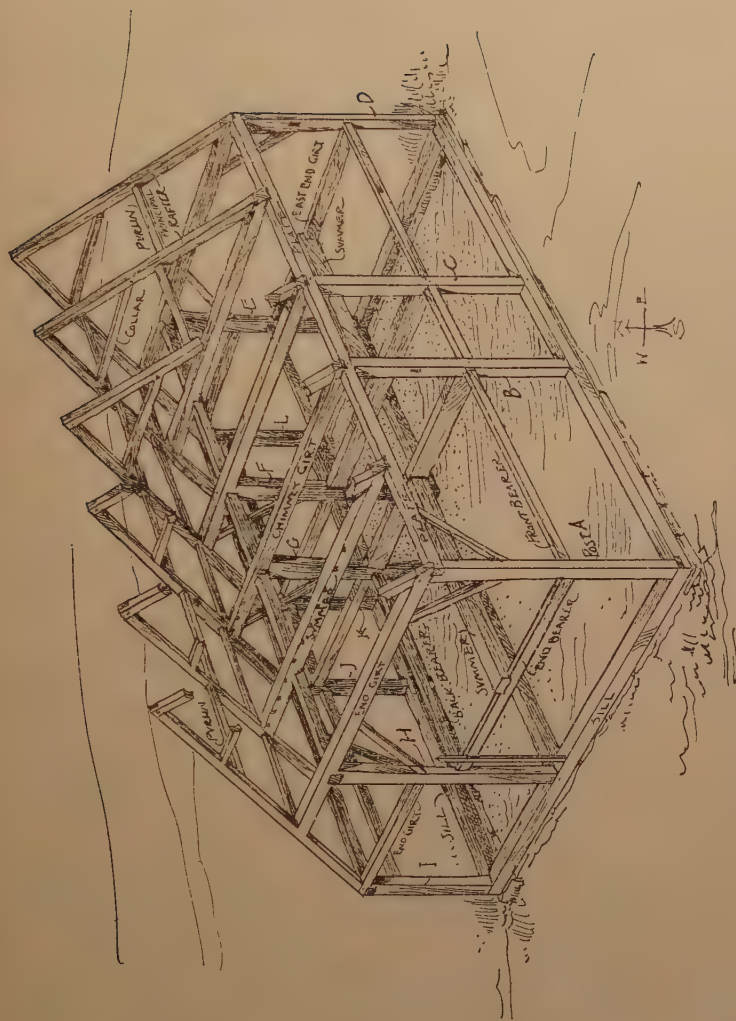


FIGURE 19. FRAME OF AN ORIGINAL LEANTO HOUSE
Whipple-Matthews House, Hamilton, Mass.

EARLY AMERICAN HOUSES

mediates on each front or end (Figures 18 and 19), stand on the sills into which they are tenoned and pinned. Between them are the girts, at the second floor level, while at their tops on the front and back are the plates or, at the ends, other girts.

Sometimes this frame was covered with vertical boarding applied to the sills, plates, and girts without any intermediate

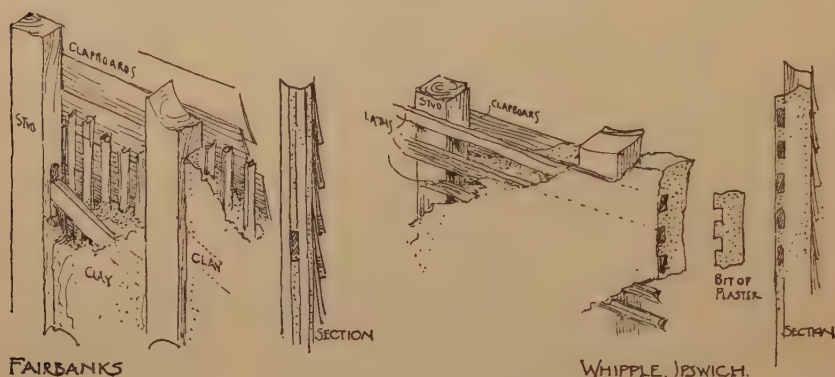


FIGURE 20. AMERICAN WATTLE AND DAUB, AND DAUB ON LATHS

framing, but in the greater number of houses the spaces between the heavier timbers are filled with lighter vertical sticks called studs and between these there were fillings, which in the earlier houses seem sometimes to have been put in before the clapboards were nailed on.

There were two common methods of wall filling in England: brick and "wattle and daub." The word "daubing," so frequent in our early documents, probably refers to the latter. The English filling consists of a mass of clay and hay plastered on both sides of a sort of basket-work, the "wattle," set between the studs. This "wattle" consisted generally of vertical rods with horizontal sticks woven between them but in East Anglia a variant¹ is found in which only the upright sticks were used² (Plate 15), and this appears in America. In the Fairbanks

¹ C. F. Innocent, *The Development of English Building Construction*, p. 129.

² Basil Oliver, *Old Houses and Village Buildings in East Anglia*, p. 10.

EARLY AMERICAN HOUSES

house at Dedham, Mass., the studs are quite heavy and the spaces between those in the west wall of the hall chamber are still filled with a whitish clay mixed with hay and smoothed to

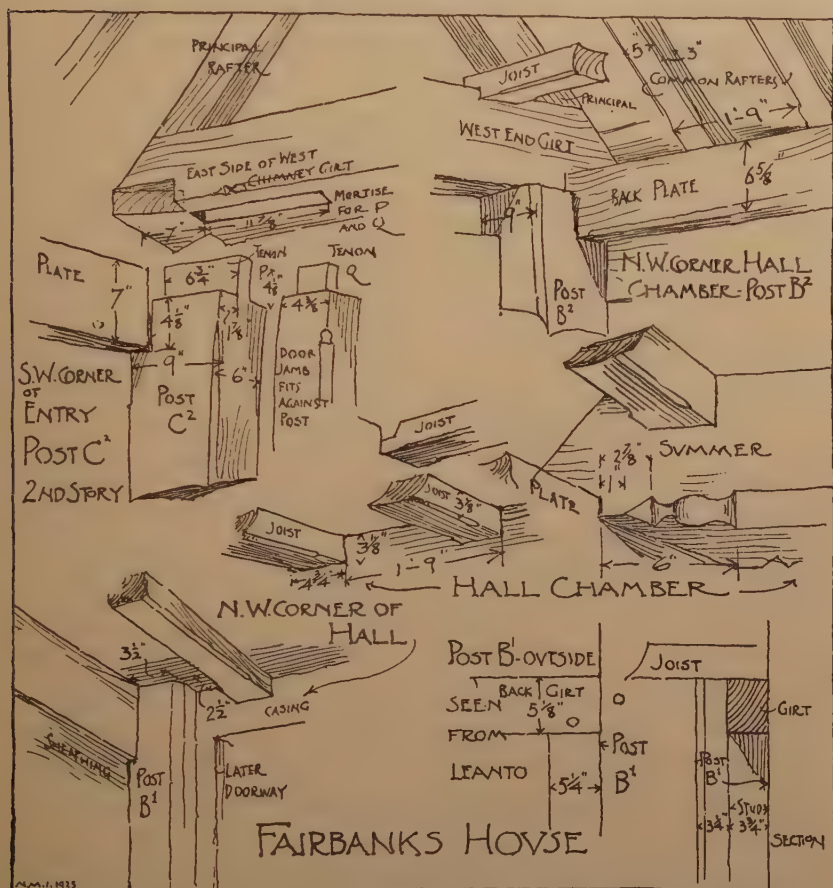


FIGURE 21. FRAMING DETAILS. FAIRBANKS HOUSE, DEDHAM, MASS.

Posts, girts, summer, joists and rafters

a fine surface. In the gable above, this same clay filling is so broken that it can be seen (Figure 20), to be plastered on both sides of upright riven sticks of oak about seven-eighths of an inch thick. There is no interlacing, but a wider piece of oak is put

EARLY AMERICAN HOUSES

across in front of the uprights and is sprung into grooves in the studs as is shown in the drawing. It seems, from the diary of Thomas Miner of Stonington, as if the daubing of a wall might have been done before the clapboarding and by the impression of the grain of the wood in the clay, as if the clapboard was put against the daub while it was still plastic. In the Fairbanks gable

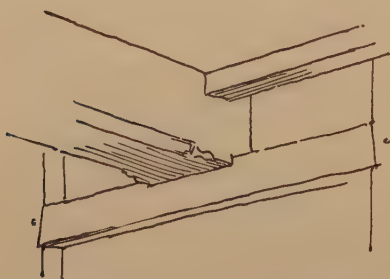


FIGURE 22. THE SUMMER.
WHIPPLE HOUSE, IPSWICH
End support in west wall of older part

one bit of daub is smooth on the outside. Another shows plainly that the clay was forced against the wood or the reverse.

In Figure 20 there is also shown the wall filling in the Whipple house at Ipswich. Here, the studs were covered on the inside with heavy laths some distance apart and, apparently, the filling was plastered

on these from the outside and then on the inside too, before the clapboards were put on, for the outer face of the fragment which was in the garret was smooth.

It should be remembered that the clapboards were originally put directly on the studs, whether over the filling or to receive it. When brick began to be used for filling, possibly because they were cheap—the daub wall is apt to be contemporary with the daub chimney—they were laid in clay in the spaces between the studs after the clapboards were put on, as they would have been disturbed by the nailing, since they were set on edge.

About 1700, and perhaps a little earlier, boards were put on the walls and to these the clapboards were nailed. These boards were horizontal and were often bevelled along their joints to keep out the weather. Shingles could be nailed to these boards, also, as they could to the vertical boards, as they evidently could not be nailed directly to the studs. In Dutch houses, with very long shingles, strips were nailed to the studs at short intervals.

EARLY AMERICAN HOUSES

The studs were generally in two lengths, one for each story, with a third for the gable, but houses occur (Figure 18) in which the studs for the two stories are all in one length, tenoned into sill and plate. In these cases the outer ends of the joists were carried on a side bearer, a stick three by six inches which ran beneath them and into which they were not framed at all.

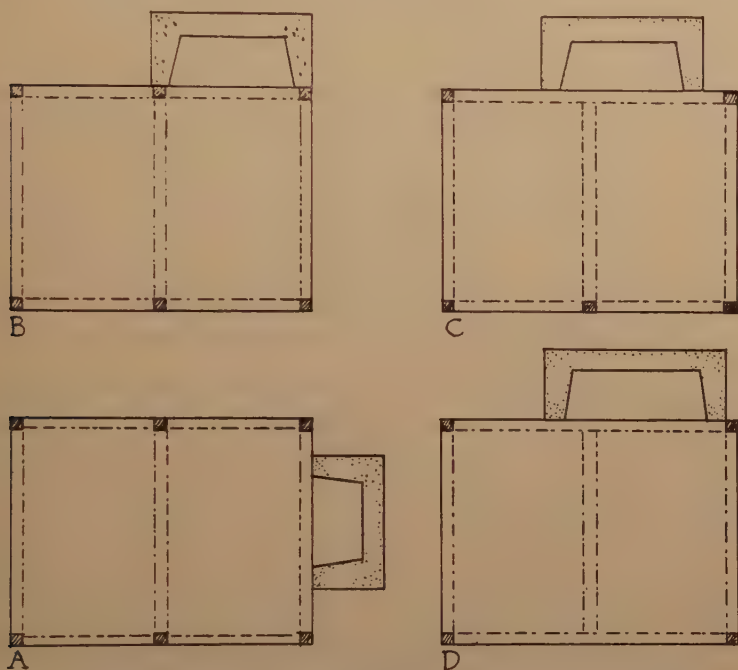


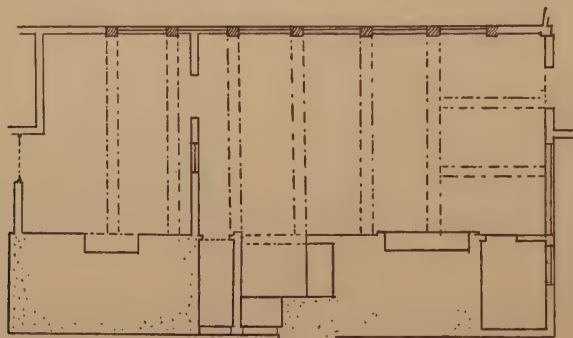
FIGURE 23. LENGTHWISE AND THWARTWISE SUMMERS

The outer end of the summer in this system was carried sometimes by an end girt and sometimes by the header over the window, as in the Whipple house (Figure 22), at Ipswich.

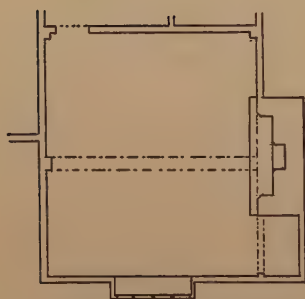
The summer was a heavy beam, generally of oak but sometimes of pitch pine, white pine or larch. It was 10 by 12, 12 by 12 and even larger. Its lower edge was chamfered in various ways. Along its upper edge were the mortises for the joists, which were flush with it on top. It has already been ex-

EARLY AMERICAN HOUSES

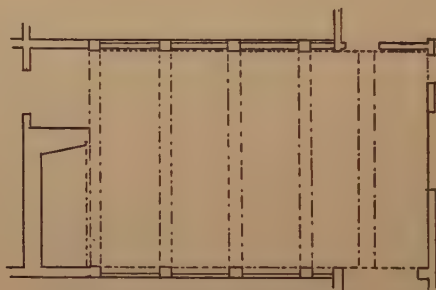
plained that it ran sometimes lengthwise of the house and sometimes thwartwise. This possibly may be explained by the suggestion that when the chimney was added to the single-room unit—which did not originally possess one—it could be added either on the side or on the end, as appears in Figure 23 at A



SPEKE HALL, LANCS.



THURSTON HALL, SUFFOLK.



LYDIAT HALL, LANCS. BINDERS AND JOIST NOT SHOWN

FIGURE 24: THE SUMMER. ENGLISH PLANS

and B. The stack could not be put near the center of the end, as at C, without taking out one post, and this occurs in the Fenner house, in Cranston, R. I., and in Thurston Hall, Suffolk (Figure 24). Then the post under the outer end would go and the summer, lengthwise of the house, would frame in to the chimney girt at one end and into the end girt at the other as at D — Figure 23, which is what it almost always does in this

EARLY AMERICAN HOUSES

country. When it runs across the house, however, it is almost always framed into a post. The only exceptions to this seem to be the Browne house in Watertown and one room of the Capen house in Topsfield. That this difference in the direction of the summer existed in the England of our forefathers is shown by the plans in Figure 24.

In Virginia, in the brick houses which are said to be the only examples left from the seventeenth century, the summer seems to run across the house, as it does in the Tufts house and the Sargent house in New England, which are also of brick. This is true, as has been said already, even of Bacon's Castle. The crosswise summer was not

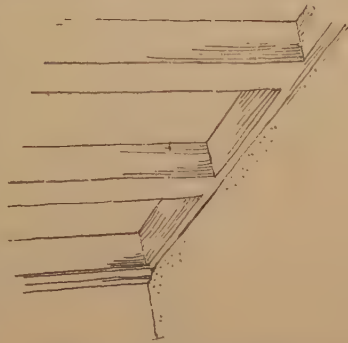


FIGURE 25. THE SUMMER.
BOND'S CASTLE, MD.

Apparent arrangement. Redrawn from
Sioussat, *Old Manors in the Colony of Maryland*

confined to brick houses in the South, for Mrs. Sioussat's sketch of a room in Bond's Castle, in Maryland, a wooden dwelling (Figure 25), shows heavy beams crossing the ceiling parallel with the fireplace wall. This treatment resembles that of the Dutch houses. In these there is, apparently, no special beam which can be called the summer, that is, no system of summers and joists. A series of heavy beams about four feet apart carries a heavy plank floor as in the houses at Hurley and in the Schenck or Crooke house (Figures 2 and 26).

Two summers crossing each other occur, as has been said, and the diagonal summer was used and still exists in one house in Ipswich.

When the summer was framed into a girt two different joints were used, one, a tusk-and-tenon, which is the older, the other, a dovetail which allowed the stick to be dropped into place. The joists also were framed into the summer or the girt in two

EARLY AMERICAN HOUSES

ways: with a tusk tenon, or with a half dovetail. These are all shown in Figure 27.

When the summer is framed into a post (Plate 16), it is treated like the girt at the chimney and at the end of the house, in the second story as well as in the third, and the meeting of the various timbers on the posts brings about some very in-

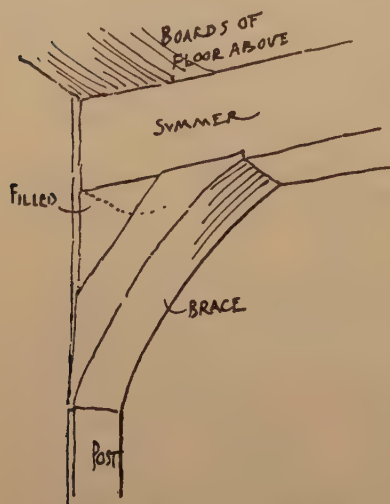


FIGURE 26. THE SUMMER.
DUTCH FORM IN SCHENCK-
CROOKE HOUSE, FLATLANDS,
LONG ISLAND

interesting framing which can be followed in the figures devoted to framing details far better than in any verbal description.

The roof is framed sometimes with principal rafters and collar beam, purlins on which the common rafters rest, and horizontal boarding; sometimes with principal rafters, purlins, and vertical boarding. There are in this latter system no common rafters and sometimes there is no collar. These types of roof, with the details of the framing, are explained in Figure 28. The original cornice, it will be seen, was a mere eave formed by letting

the rafter foot project with the boards and shingles upon it far enough to form a drip for the roof water. The later cove cornice in plaster, as it appeared in the Titcomb house, and, probably, in the Parmelee, required some special framing which is also shown in the figure. In Figure 19 is shown the framing of a roof with an original leanto.

The overhang, perhaps the most skilful bit of framing which the old carpenter produced, may be either framed or hewn. In the first form the post in the first story and that in the second are two distinct pieces of timber. In the sec-

EARLY AMERICAN HOUSES

and the upper part of a single post which runs through two stories projects beyond the lower part, and a bracket, hewn out of the post itself, marks the amount of the projection at the second floor, as in the Parmelle house, at Guilford (Figure 29). This was an ingenious device for getting rid of the

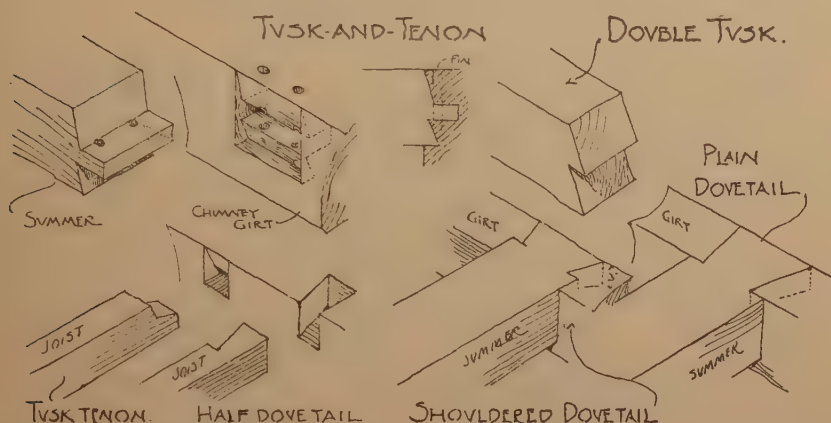


FIGURE 27. FRAMING DETAILS. JOISTS

flare or bracket at the top of the ordinary post (Figure 29) an offset used to get more room for the joints. This was gradually felt to take up too much space both for convenience and appearance on the inside of the room. The hewn overhang practically put it on the outside and left a straight post inside the house.

While the hewn overhang varies only in the shape of its bracket, there are two ways in which the framed overhang is treated; indeed, a third can be found which is a combination of these two. We might even make a fourth type, with two subdivisions, out of the manner of framing the corner where the projection was used on the ends as well as on the front or, as in the vanished "Sun Tavern," on all sides of the house.

The commonest form of the overhang is shown in Figure 29 in the Gleason house. The girt runs across the top of the post and projects beyond it anywhere from one to two feet. On the

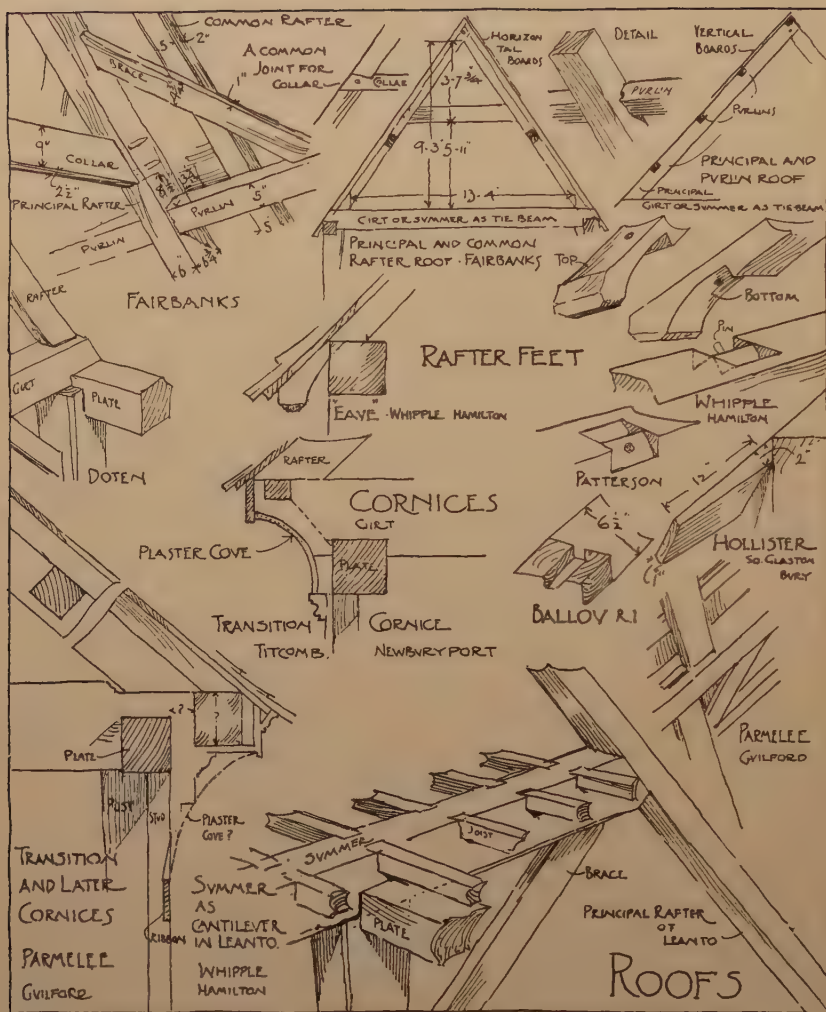


FIGURE 28. FRAMING DETAILS. ROOFS AND CORNICES

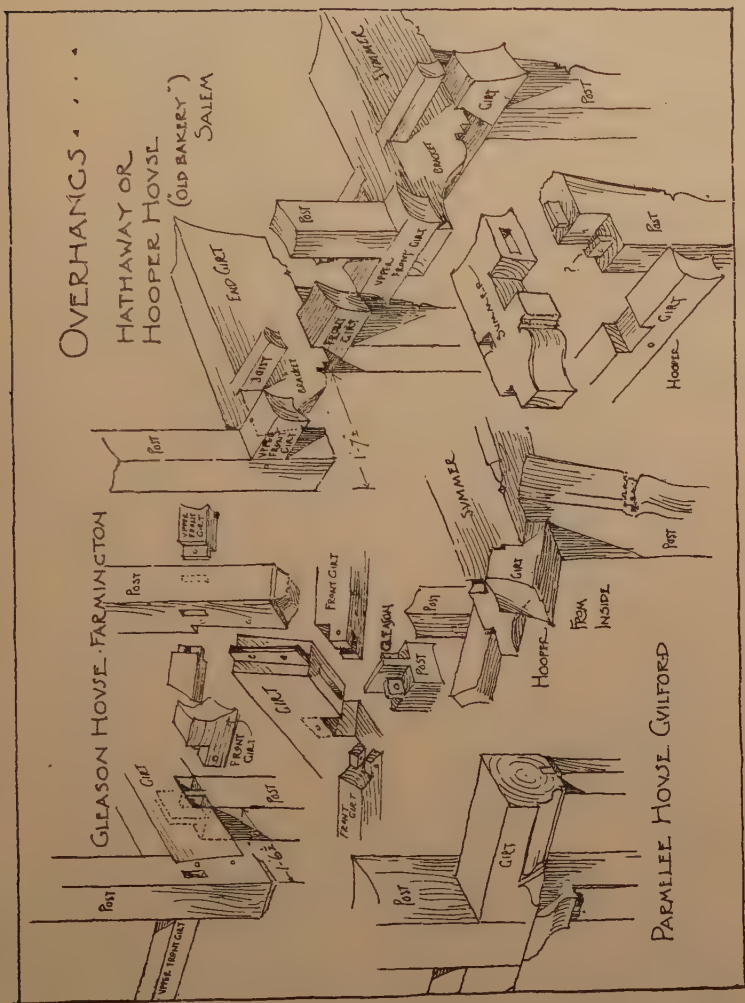


FIGURE 29. FRAMING DETAILS. THE OVERHANG

EARLY AMERICAN HOUSES

end of this girt is framed the post of the second story. The tenon is on the end of the girt and the mortise in the post which is thus allowed to continue a little distance below the under side of the girt where it ends in a more or less elaborate drop (Figures 29 and 30). A girt at the top of the first story posts takes the heads of the studs in that story and another girt, be-

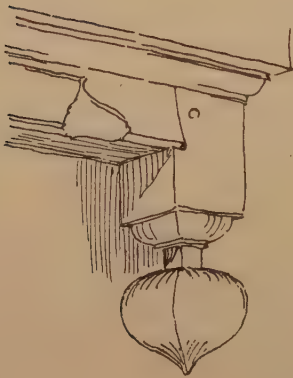


FIGURE 30. DROP OF
OVERHANG

Brown House, Hamilton, Mass.

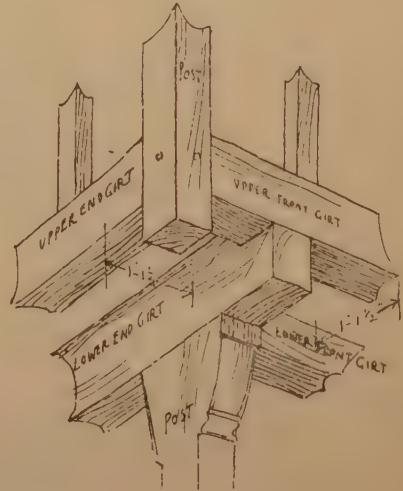


FIGURE 32. FRAMING DETAILS.
THE OVERHANG

Corner of the Ward House, Salem, Mass.

tween the second story posts, carries the feet of the second story studding.

In the second type (Figures 31, 34, 35 and Plate 19) there is a girt at the top of the posts and studs of the first story and over this run the projecting floor joists while the girt or summer crosses the post head as in the first type. Then, on top of the ends of girt or summer and joists, is laid a sort of sill into which the second story posts and studs are framed as into the sill below. This, as will appear on a little study of the drawings, is radically different from the other system. The post stands on

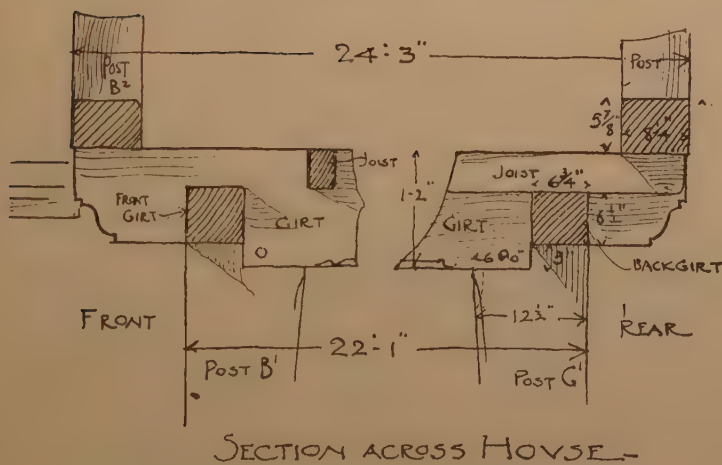
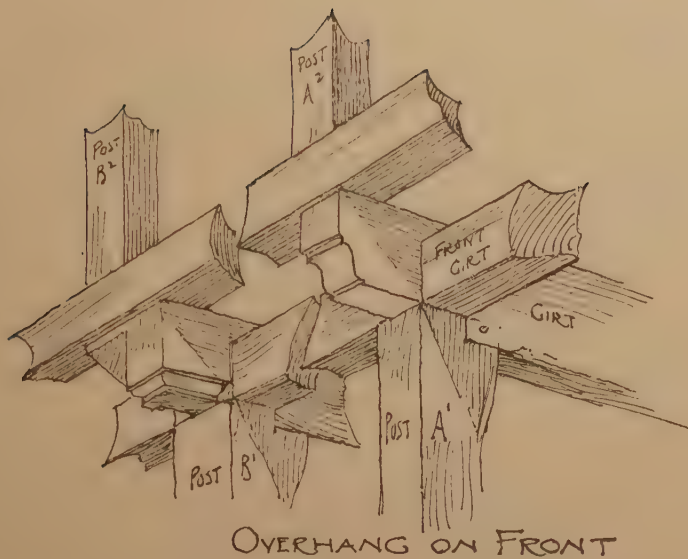


FIGURE 31. FRAMING DETAILS. THE OVERHANG
Front and back wall of the Sun Tavern, Boston

EARLY AMERICAN HOUSES

the sill above the girt; it ends there; it does not run down. The girt end carries it directly and not by means of a tenon. This is the old overhang as our fathers brought it from England¹ and as it appears in the English examples in Figures 34, 35 and Plate 19.

The two systems are mixed in the Hathaway house at Salem (Figure 29). Here the posts at the ends of the house are framed upon the ends of the girts, while the intermediates stand upon the sill on the tops of the summers.

Several houses—probably, in the beginning, almost all those which had the overhang—were built with projecting ends as well as fronts, and

many must originally have had the overhang on all sides, as the "Sun Tavern" and the "Old Feather Store," both in Boston, appear to have done. This called for a support for the second story post in a special way, since there was ordinarily no girt to project directly under it. There were two solutions of this problem. That in the Ward house, Salem, is given in Figure 32 from a sketch by Rev. Donald Millar. It is a combination of the two systems in that the corner post is framed upon the end of the upper front girt or sill on the tops of the girts and summers. In its turn it supports one end of the projecting upper end girt which is framed into it. The joists apparently are not used to support this end girt at all.

In the Burnham house at Ipswich, now a barn, and in the "Sun Tavern," in Boston, now destroyed, we have the other solution, the original Tudor method, the diagonal summer or

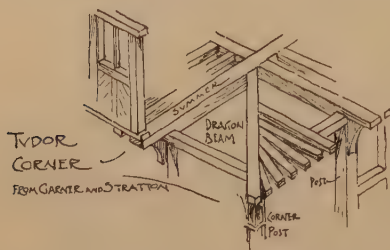


FIGURE 34. FRAMING DETAILS.
TUDOR OVERHANG

Prototype of that in the Sun Tavern,
Boston

¹ The type used in the Gleason house occurs in the West of England.

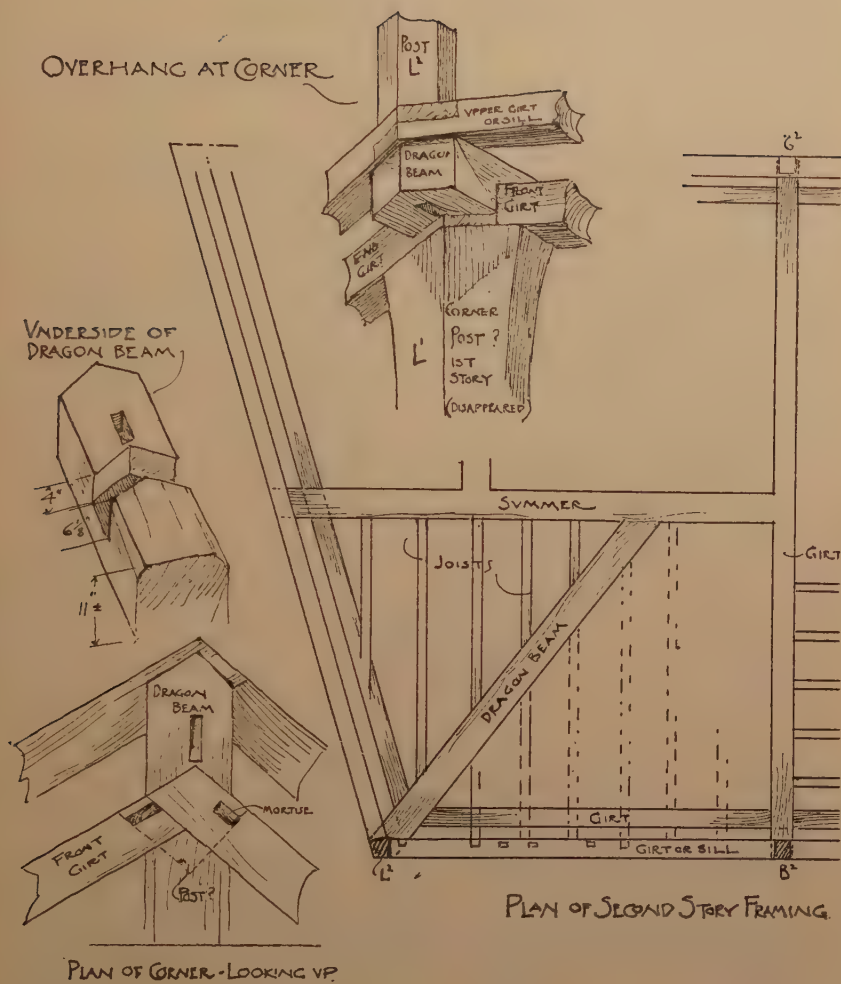


FIGURE 33. FRAMING DETAILS. THE OVERHANG
The corner of the Sun Tavern, Boston

EARLY AMERICAN HOUSES

dragon beam. The plan of this in Figure 33 should be compared with the English prototype in Figure 34. It will be seen that the dragon extends diagonally from one of the summers

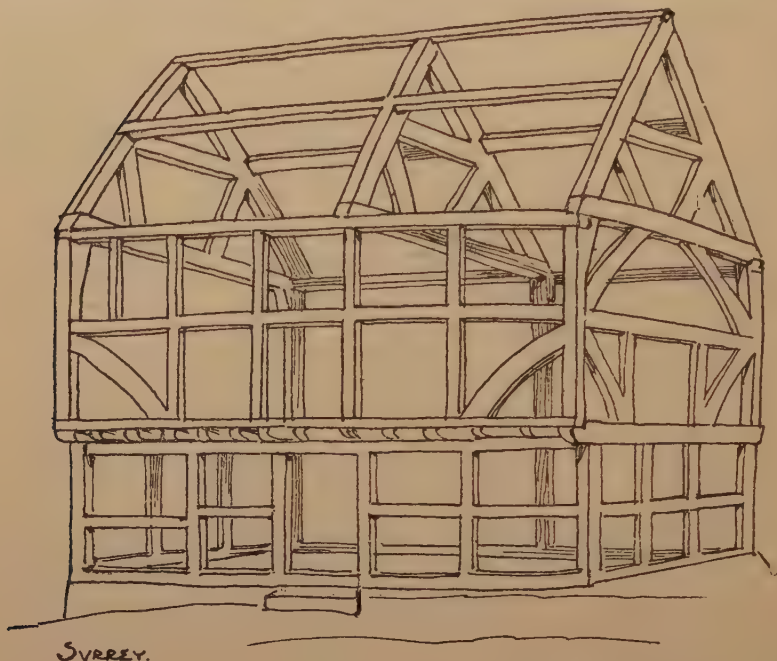


FIGURE 35. FRAMING DETAILS. ENGLISH FRAME WITH
OVERHANG ON FRONT

From the Studio Year Book, 1921

of the house out over the corner post in the first story (Figure 33), and carries the sill and the post in the second story exactly as the girts and summers carried their corresponding posts. Few details that have come down illustrate so well as this the close tie between the work of the Old England and that of the New.

III

Most early doors were simple affairs. Such of those on the outside as have come down to us are built up of two thick-

EARLY AMERICAN HOUSES

nesses of boards, the outer vertical, to shed water, the inner, horizontal. The nail heads on the outside were made a feature and arranged in more or less of a pattern. The frame of the

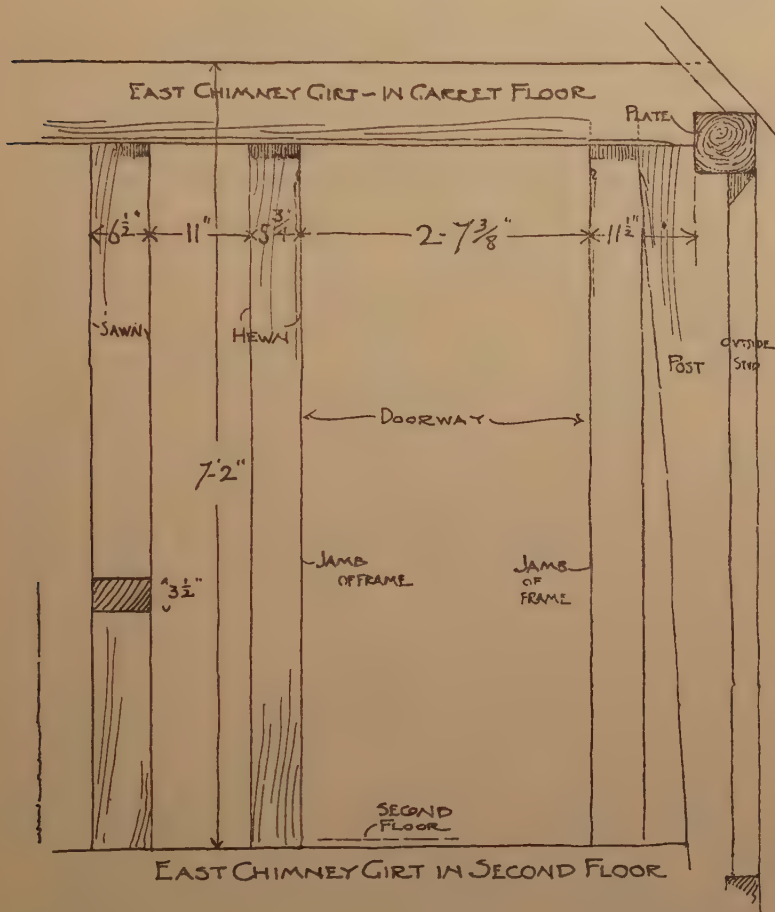


FIGURE 36. DOORS. FRAME OF DOOR FROM CHAMBER,
FAIRBANKS HOUSE, DEDHAM, MASS.

outside door was part of the frame of the house. Two heavy studs were set at each side of the opening and into one or both of these, as the door was single or double, were driven the

EARLY AMERICAN HOUSES

pintles to hold the hinges. The rebate seems to have been formed by the piece of wood nailed on the outside to receive the clapboards. We can judge only by the old slot cut for the wooden latch in one or two cases. In England, the head of the frame has sometimes the outline of a flat or pointed arch and,

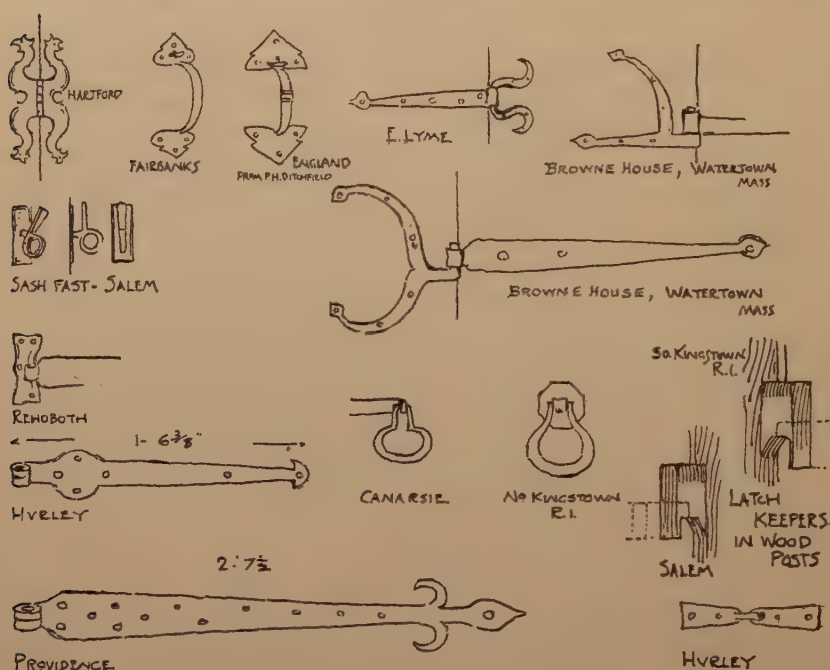


FIGURE 37. DOOR AND WINDOW HARDWARE

if we may judge by old pictures, such as the painting of the Corwin house, curved heads were in use here.

The inside doors were generally of wide, vertical sheathing with moulded edges. In fact they were part of the wall when vertical sheathing was used thereon. They were held together by battens on the back. The panelled door existed, as is shown by the example given in Plate 21, which is of real Jacobean character.

The frames of these inside doors were, in the earliest ex-

EARLY AMERICAN HOUSES

amples, as in the Fairbanks house (Figure 36), the actual studs to which they were hung with hinge and pintle. Another example, with a lighter head (Plate 20), comes from the Whipple-Matthews house, Hamilton, built in 1682.

The hardware was of iron in the better houses and followed English or Dutch tradition. The latch was managed from the outside by a drop handle which often also served as a knocker. There were locks, but none have come down to us in place. The poorer people, perhaps even the fairly well-to-do, had wooden latches with the famous latch-string. There are still wooden handles on the doors of Dean Berkeley's "Whitehall." To receive the wooden latch-bar a slot was cut in one of the jambs, as Figure 37 will show. All doors to the outside had bars. In Figure 37 are given a number of iron examples. The hinges with the circular enlargement near the pintle end are Dutch. The "cock's head" hinge, as it is called, is a very old type. It is not often found. It was used in the Jireh Bull house, Tower Hill, R. I., in 1677, and in the Sheldon-Woodbridge house at Hartford, in 1710. The hinge with the fleur-de-lys is probably 1654. The more complicated forms are from widely different places and are from inside doors. The outside doors seem to have only the heavy strap with the Dutch circle or the point or, in one example, the fleur-de-lys.

No one has ever seen, in this country, a complete seventeenth-century window in place. Old sash exist, old fragments of leaded glass without any sash appear, and a few old frames in various stages of wreck have been discovered. Out of these we have to put together a picture of the early window. In this we shall be very greatly helped by a study of the window in Tudor England, of which the window as our fathers knew it was a direct descendant, indeed, with which it was practically identical.¹ The frames, in these Tudor examples, were parts of the

¹ Garner and Stratton, *Domestic Architecture of England in the Tudor Period*, II, plates of wood detail.

EARLY AMERICAN HOUSES

framing of the house. The studs formed the jambs, the headers above and below were the actual head and sill. These pieces, except, perhaps, the sill, were moulded and, in the usual form of window, the mullions, as they are called, which separated the lights or openings, were moulded also (Plate 22).

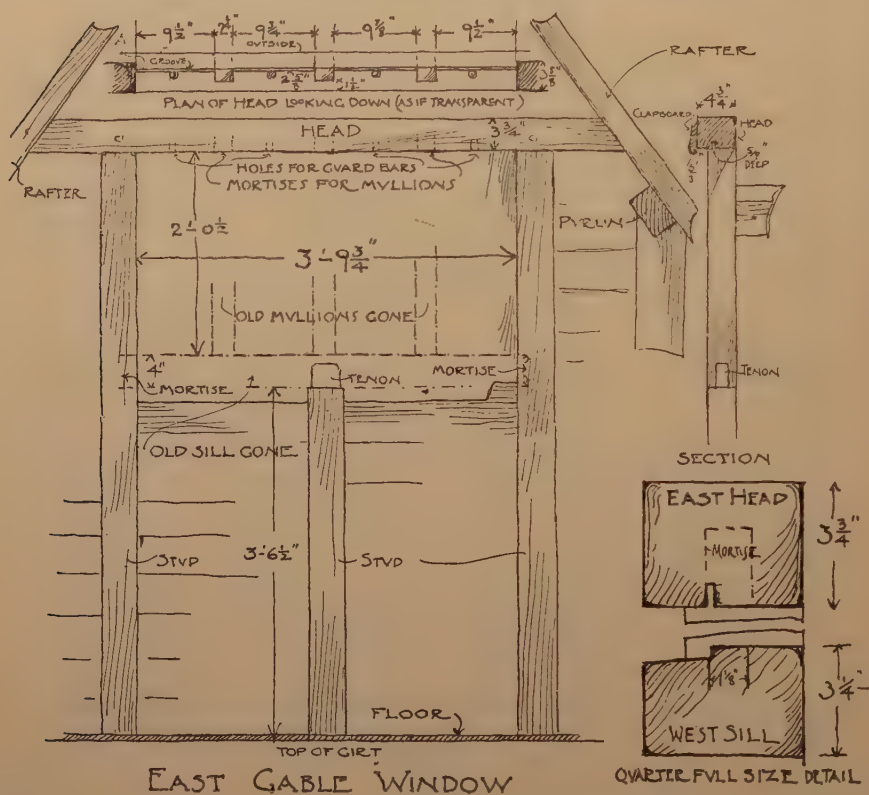


FIGURE 38. WINDOWS. FRAME IN EAST GABLE OF FAIRBANKS HOUSE, DEDHAM, MASS.

There was very often a transom which, too, was moulded on the under side. The head sometimes projected beyond the face of the frame and the sill was often made to do likewise. Most of the glazing, which was sometimes bequeathed in wills

EARLY AMERICAN HOUSES

as something separate from the house, was set into the frames without sash and was fastened to two upright pieces of wood, the guard-bars let into the head and sill on the inside. Where there were swinging casements they were apt to be of iron.

Our windows occur as single, triple, and quadruple, that is

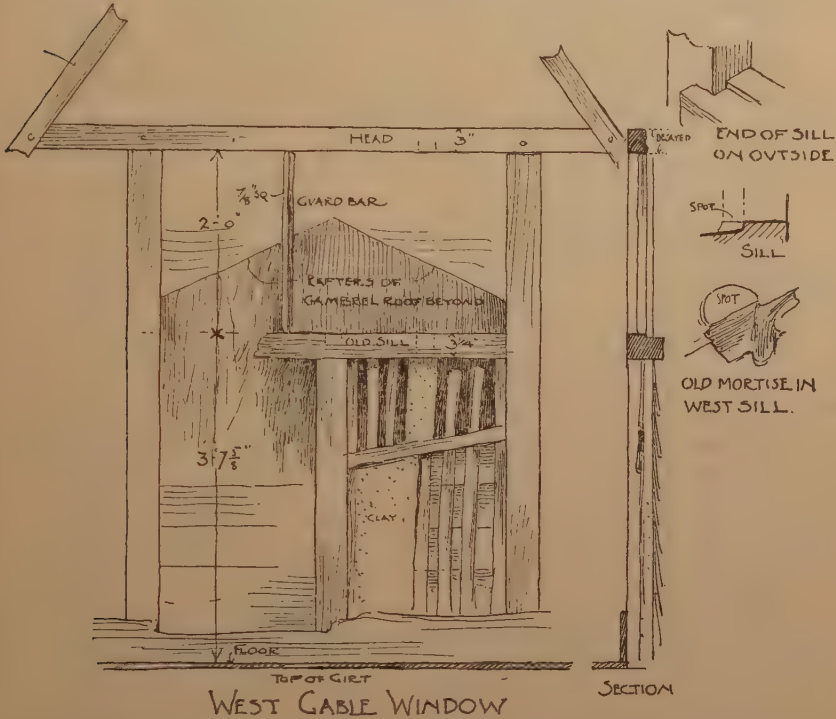


FIGURE 39. WINDOWS. FRAME IN WEST GABLE OF FAIRBANKS HOUSE, DEDHAM, MASS.

one- three- and four-light. Double or two-light windows must have been used, especially in brick and stone houses where the span had to be small, but none have come down.

The single windows we have are unbelievably small. In the vertically boarded house in Rhode Island and probably wherever this type of wall was used, we find two studs for the

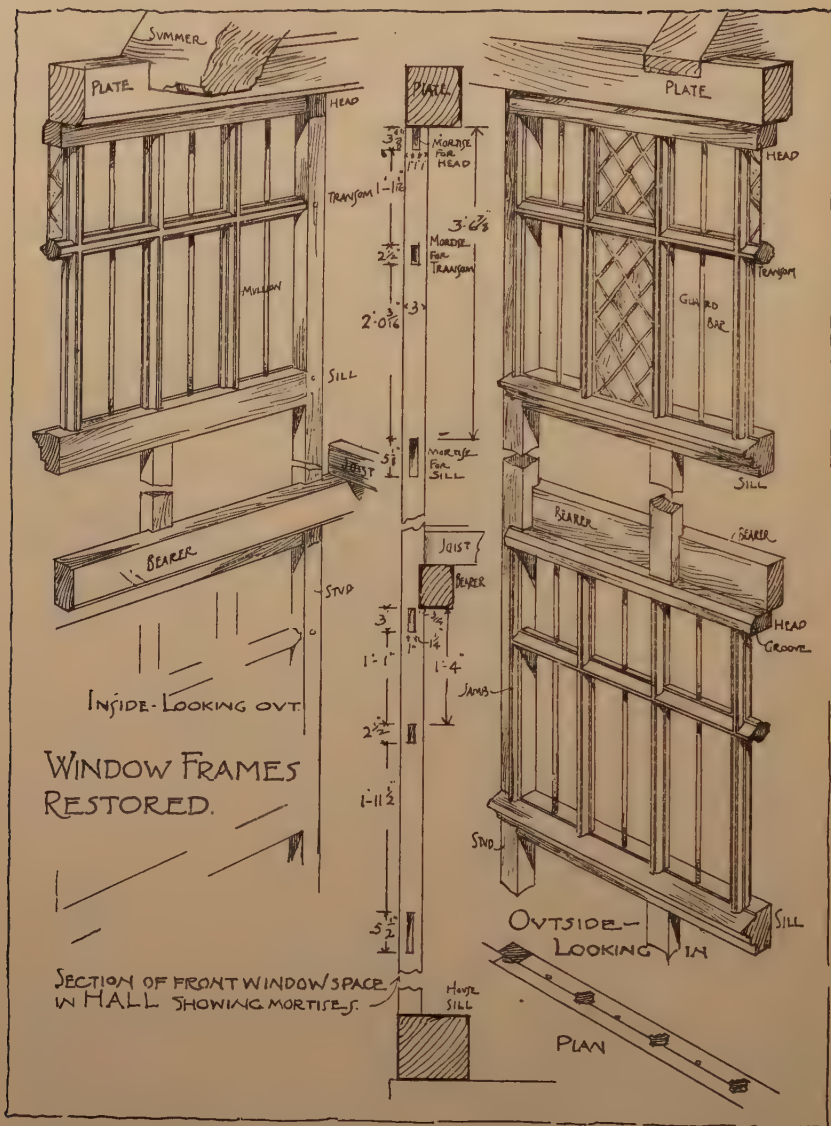


FIGURE 40. FOUR-LIGHT FRAMES IN FRONT WALL OF WHIPPLE-MATTHEWS HOUSE, HAMILTON, MASS.

EARLY AMERICAN HOUSES

jambes of the frame. The mortises for these are still in the Arnold house, and the clear space there is only $12\frac{1}{2}$ inches. In some other houses which are vertically boarded we find studs spaced at greater distances, and these mark the width of an ancient opening of several lights. No frame for such a window, in a plank house exists. In a house at Lincoln, R. I., are two

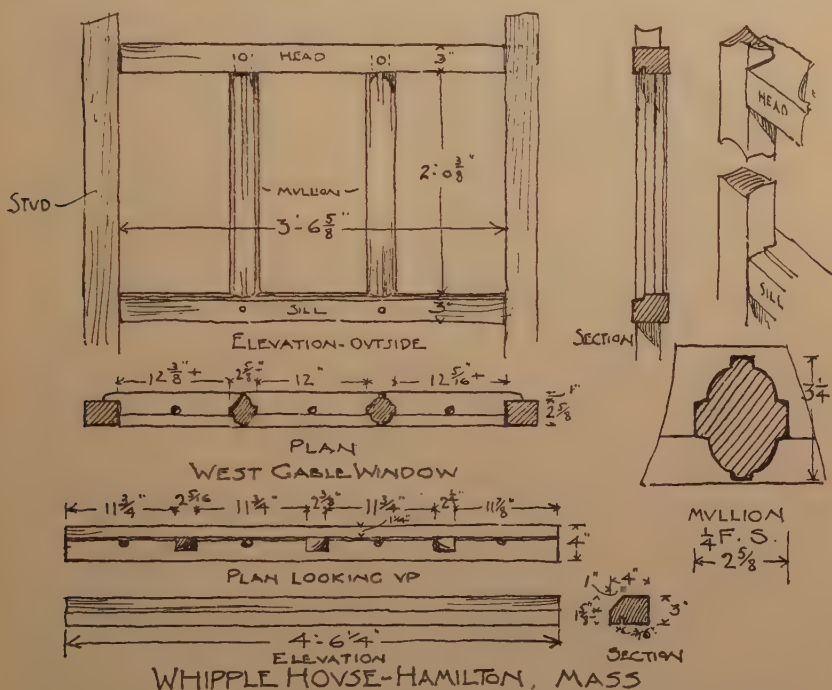


FIGURE 41. WINDOWS. OLD THREE-LIGHT FRAME IN GABLE, WHIPPLE-MATTHEWS HOUSE, HAMILTON, MASS.

studs, presumably for a single-light window, and in each, at a considerable height from the floor, is a gain cut at a very sharp bevel which may mark the ancient sill.

The oldest window frames in the colonies are those of the four-light windows in the gables of the Fairbanks house. That in the east gable (Figure 38) has lost its sill and its mullions,

EARLY AMERICAN HOUSES

but the sill mortises still exist in the old studs which form the jambs, while those of the mullions are still to be seen in the ancient head which retains also the groove to receive the tops of the sheets of leaded glass. The guard-bar holes, too, are still visible. In the west window (Figure 39) the head, while it is still in place, is badly decayed on the outside, but the frame

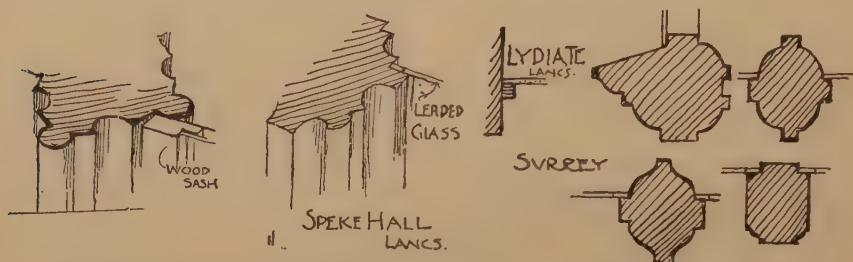


FIGURE 42. WINDOWS. ENGLISH MULLIONS, JAMB AND TRANSOM

retains over half of its ancient sill, also partly rotted away and though the mullions are gone, the mortises remain. One guard-bar, too, is still in place. Around one mortise in the sill is a curious raised place which looks almost as if it were made, as a "spot" on a stone sill would be, to receive the mullion. The whole frame is part of the frame of the house, like the old English window frame in Plate 22.

The jambs are not moulded and leave open the question of the way in which the clapboards were stopped against the edge of the opening. In Tudor times the jamb stud was adjusted to half-timber work, so that there were no clapboards. The lack of moulding also leaves open the question: how was the rebate formed to hold the glass? In this frame the glass would come against the smooth square face of the jamb. This sometimes happened in England and, in one example, at Lydiate Hall, a strip was set on the jamb to form the rebate. Generally the Tudor jamb had the same moulding as the mullion and into this the glass fitted (Figure 42), just as it would fit into the

EARLY AMERICAN HOUSES

mullions of this frame. That wooden sash could be fitted to the mullion is shown in the same figure.

Traces of other ancient frames were found in the Whipple-Matthews house, Hamilton, Mass. Here there were, in both stories (Figure 40), the jamb studs for several windows with

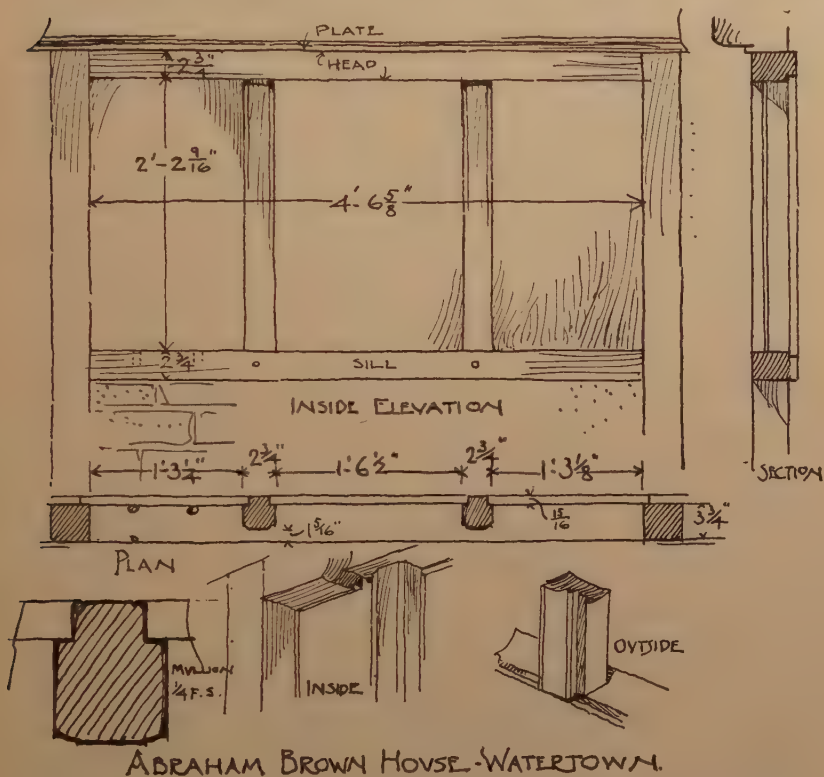


FIGURE 43. WINDOWS. OLD THREE-LIGHT FRAME IN ABRAHAM BROWNE HOUSE, WATERTOWN, MASS.

the mortises for the head, the transom, and the sill. There was one four-light window in each of the two outer sides of the hall and the hall chamber and, no doubt, in the other front room as well, but in the parlor the studding for the front window had been cut away and lost. Sills, transoms, and heads had been re-

EARLY AMERICAN HOUSES

moved, but what had been used as a jack stud for a later opening turned out to be an old window head complete except that its tenons had been sawed off. On the under side of this were the mortises for the mullions and the marks which gave the entirely English profile of the mullion moulding.

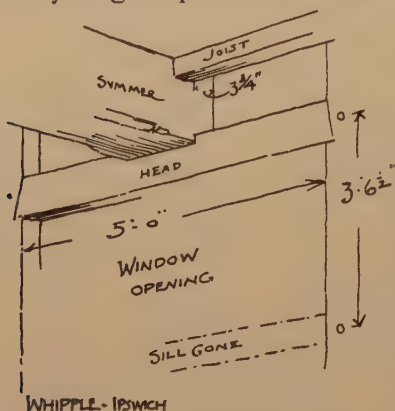


FIGURE 44. WINDOWS. WHIPPLE HOUSE, IPSWICH

Old opening in west end of older part

In the west gable of the garret, however, there was found a triple window frame with head, sill and mullions, but with no transom and with no jambs except the bare studs at the sides and these did not belong to that frame. The head and sill had been hewn off on the front to allow the later boarding to cover them, and the whole frame had probably been set back for the same purpose.

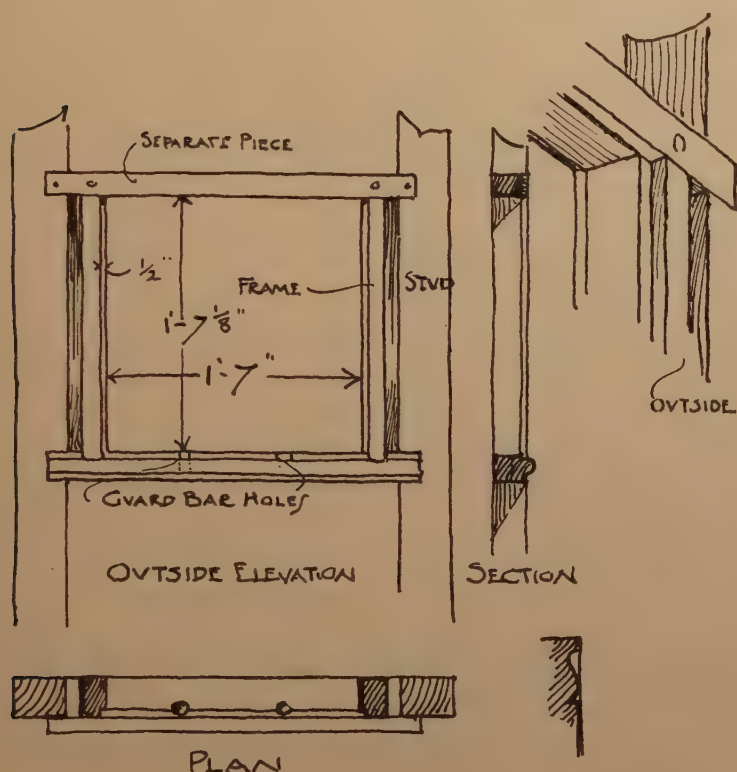
The sill probably had a moulded edge. The head (Figure 41), can be exactly restored, in section, from the old head found in the parlor wall. How this old frame looked can be seen in the photograph (Plate 23) and in the measured drawings (Figure 41). Something had been hewn away on the bottom of this old sill also, for the two ends are not of the same depth. There were no jambs in any of these frames except the studs at the sides. This agrees with the Fairbanks house frames and may have been what Moxon meant when he said that sometimes there were no separate window jambs or posts.¹

At the Abraham Browne house in Watertown, Mass., an early frame came to light. This, which is shown in Figure 43 and Plates 24 and 25, has sill, mullions, and head, but the jambs, again, are only the studs at the sides. Here,

¹ Quoted by C. F. Innocent, *op. cit.*, p. 260.

EARLY AMERICAN HOUSES

there must have been a strip on the outer face of the stud as was suggested for the Whipple house in Plate 26, to receive the clapboards and to form a rebate for the glass, for the corner of the studs aligns with the corner of the rebate in



LEE HOUSE, E. LYME, CT.

FIGURE 45. WINDOWS. OLD FRAME IN LEE HOUSE

the mullion, which has no longer the older English moulded form.¹ The back of the sill is flush with the inside face of the stud. The middle opening in this window has a wooden sash, as the pintles had left plain traces. Indeed, a fragment of one

¹ See the lower right hand of Figure 42.

EARLY AMERICAN HOUSES

was in place. A restoration of this window is used in the seventeenth-century room of the American Wing.

In figure 44 is the frame of a window in the west wall of the Whipple house at Ipswich, which has head and jambs but no sill, though the pin for the latter is to be seen in one of the jambs.

In the Lee house at East Lyme, Conn. (Figure 45 and Plate 26), there is a frame for a single light. Here the head and sill are gained into the studs but the latter do not form the jambs. These are rebated pieces of oak framed into the head and sill a little way inside the face of the studs. The outer edge of the sill projects in a half-round above a flat surface meant to be covered by the clapboards. On the inner edge of each jamb there is an old moulding. The head and sill are plain on the inside and all the corners are square. There are no hinge marks and no sash, but the holes for the guard-bars are there and so is the groove in the head to take the glass.

In the jambs of the Lee house frame and in the mullions of that in the Browne house there were square rebates in which sash could shut, but there was a sash only in the middle light of the Browne house window. In the other two openings of that frame the glass, without any sash, was simply set in place and secured to the guard-bars by strips of lead soldered to the calmes of the glazing. There is no rebate in the head at the Lee house, nor in any of the other heads above described. There were no sash in any of them, unless possibly in the lower of the transom windows in the Whipple-Matthews house. In all of them the top of the sheet of leaded glass was put into the groove in the head of the frame and then secured to the guard-bars. The glass was stationary in the sense that it could not be swung open or shut. It had to be put in and taken out. Some sheets of leaded glass have been preserved, without sash, which seem to have been designed for this use.

The wooden sash preserved in the museums are too large to

EARLY AMERICAN HOUSES

fit the grouped windows at the Fairbanks and Whipple houses or even the single frame at the Lee house. The middle light in the Browne house, alone, is large enough to take such a sash, as we know it did.

A contract in 1657 says: "the two windows are to be two foote lights of foote broad and a foote and onehalf long." These seem to have been in the garret. In the chambers for each window: "three lights of two foote long and one foot broad; the lower rooms, the two windows are to be four lights, two feet in length."¹ These are practically the sizes in the Whipple house. The lights in the Fairbanks house are even narrower, though of the same length. The wooden sash of William Coddington's house is 1'-7½" by 2'-3⅜", a size which, when we subtract from it the stiles and rails, gives us glass very nearly 1'-4" by 2'-0". A sash in Plymouth is 16¾" by 22½", which gives a width of 1'-1" for the glass. In the Essex Institute is one 1'-8¼" by 2'-4⅝", which leaves 1'-4¾" for width of glass. This sash still has its hinges, one at each corner, and the old fast or turnbuckle on the opposite stile. There is another at Hartford, 1'-4⅛" wide and 2'-6⅝" high. It has a transom. It looks as if it had, at first, been used in a narrow opening and as if it had, later, been set with another in a wider space, since an astragal has been put on one stile. The marks of the hinges are still to be seen on the wood.

In the Coddington sash, one at Deerfield, one in Boston, and one in Salem, the glass is in rectangular panes. The others have diamond-shaped quarrels.

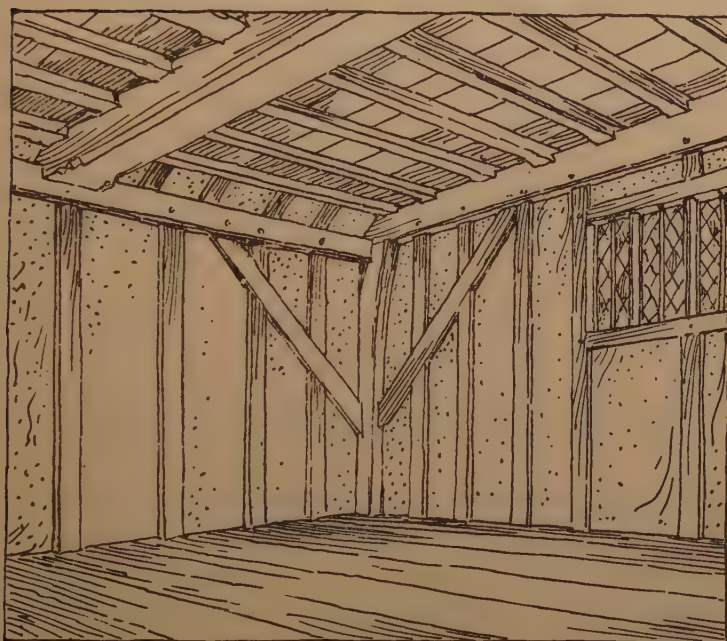
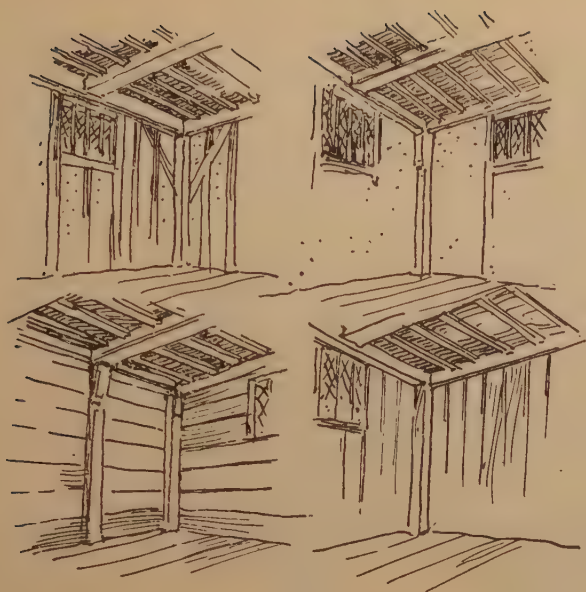
¹ Eben Putnam.

IV

THE treatment of the interior of the house depended very closely on the construction. This was, in early work especially, almost entirely apparent; and in the houses of the poorer people it remained so to an almost painful extent, and made them bare and forbidding. In the better homes, however, the treatment of the rooms left little to be desired and the artistic value, in both form and color, reached a very high point.

The ceilings consisted of the summers and joists of the floor above, or, in the Dutch houses, of the summers and the planking. The girts in the corners between the walls and the floor above took the place of the cornice, even if, as in the Dutch colonies, there was little projection. In New England, the summers and girts were chamfered. This is so strict a rule that we may doubt the age of any unchamfered heavy beam. Among the Dutch the bead is often used. The chamfer occurs but it is rarely met. The joists were sometimes chamfered also, but by no means always. The spaces between them were sometimes plastered, as in the "Sun Tavern," but usually the underside of the floor boards above formed the real surface of the ceiling. This was allowed to color at its own will, and with sunlight and wood smoke it generally darkened beautifully. In some rooms, as years went on, it darkened too much and then whitewash was applied to it. Some of these old ceilings, especially those with several summers or with summers that crossed each other, or those like the "Sun Tavern," with summer and dragon beams, were splendid productions. The mediaeval quality of our old work is nowhere more clearly to be seen.

There were four ways of treating the walls of a seventeenth-century room: plaster between the studs, plaster over the studs, vertical boarding, and horizontal boarding.



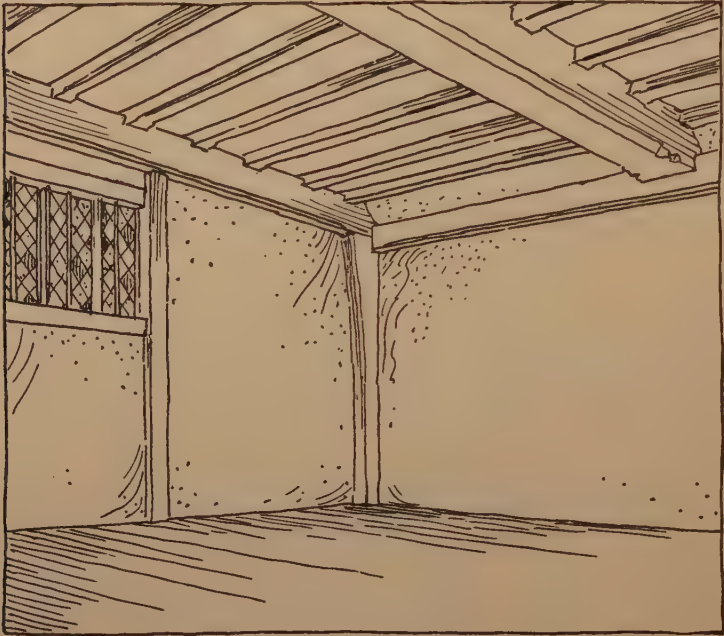
CLAY BETWEEN STUDS

FIGURE 46. INTERIORS. PLASTER OR CLAY FILLING
BETWEEN STUDS

EARLY AMERICAN HOUSES

It is curious that, as a general rule, whatever the treatment of the other walls of the room may be, the fireplace end, in the houses as we have them, is vertically boarded.

The earliest wall treatment we have is that in the hall chamber and in the garret of the Fairbanks house. Its construction



CLAY OVER STUDS

FIGURE 47. INTERIORS. PLASTER OF CLAY OR LIME
OVER STUDS

(Figure 20) has already been explained. Its general appearance is given in Figure 46, while the English prototype is shown by Plate 27. In this English example there are fragments of paneling on the wall, a proof that this construction was not always left bare as it certainly was in other instances. The paneling may be later than the frame, as is the present horizontal boarding in the Fairbanks house. The known practice in

EARLY AMERICAN HOUSES

England, with the constant allusions to daubing in our early records, makes it very certain that this type of interior represents a controlling manner for the earlier days of the colonies. It certainly made a picturesque interior.

This chimney end of the room is now vertically boarded and

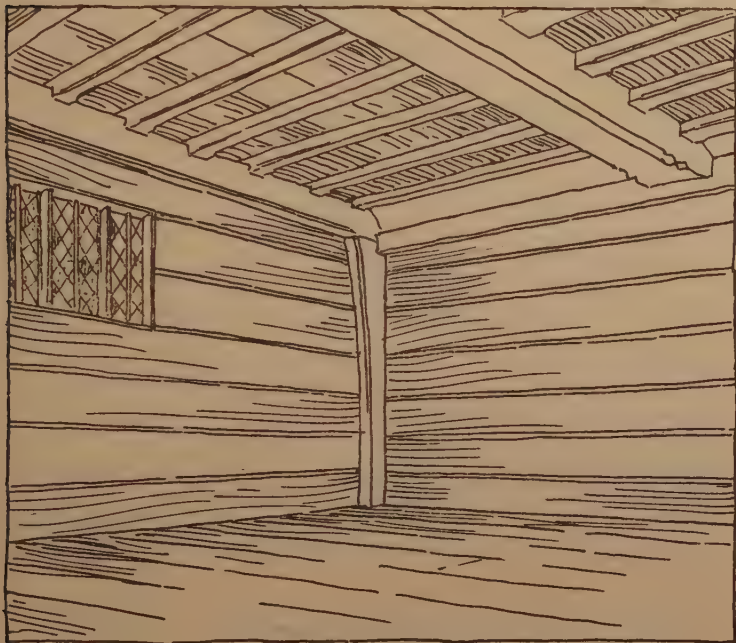


FIGURE 48. INTERIORS. HORIZONTAL BOARDING OR WAINSCOT

some of the boards are old and show that it was so boarded a long time ago. But the heavy stud of the entry door-jamb toward the chimney and the one next to it seem to indicate that there may have been, originally, a wattle and daub partition even here.

Plaster between the studs was, apparently, not only English but Dutch, for we find it, with the character of the filling unknown but probably of clay backed against the laths or strips for the outside shingles, in the Crooke-Schenck house at Flat-

EARLY AMERICAN HOUSES

lands, Long Island (Plate 28). The final coats were apparently of lime and not of clay.

Plastering over the studs (Figure 47) was done in two ways: on laths nailed to the inside faces of the studs, or on a filling of

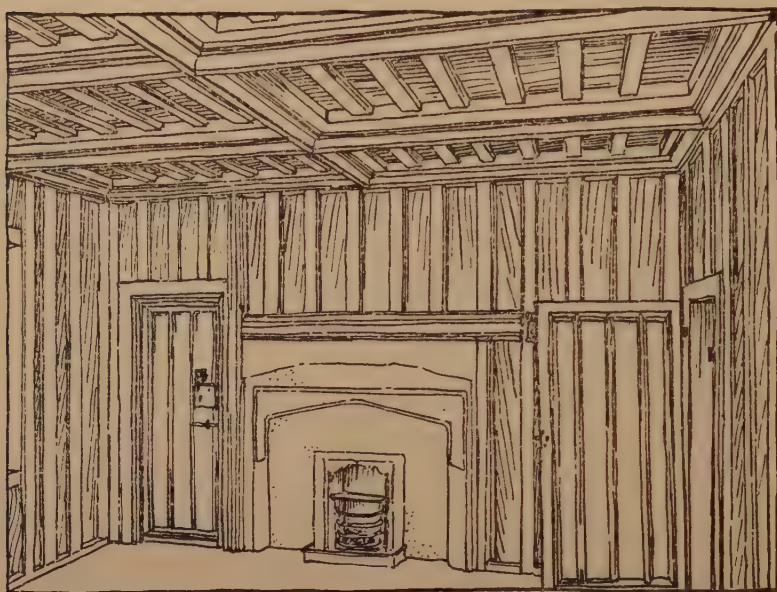


FIGURE 49. INTERIORS. ROOM FROM CROWHURST PLACE,
SURREY, ENGLAND

Vertical "post and pane." The beginning of vertical sheathing.
Redrawn from Gotch, *The Growth of the English House*

brick which probably soon began to take the place of the wattle and daub between the timbers.

The Whipple house at Ipswich, while it has been restored, still gives, in its hall chamber (Plate 29), an excellent example of the effect of plastering on laths as the seventeenth century knew it. The construction of the wall, which is shown in Figure 20, can be examined in the glazed panel beyond the post on the right-hand wall (Plate 30).

This room has vertical boarding on the fireplace end as does

EARLY AMERICAN HOUSES

the Hart house parlor (Plate 31), another good example, also from Ipswich, of a room plastered on three sides. This can be studied in the reproduction of it now in the American Wing at the Metropolitan Museum of Art.

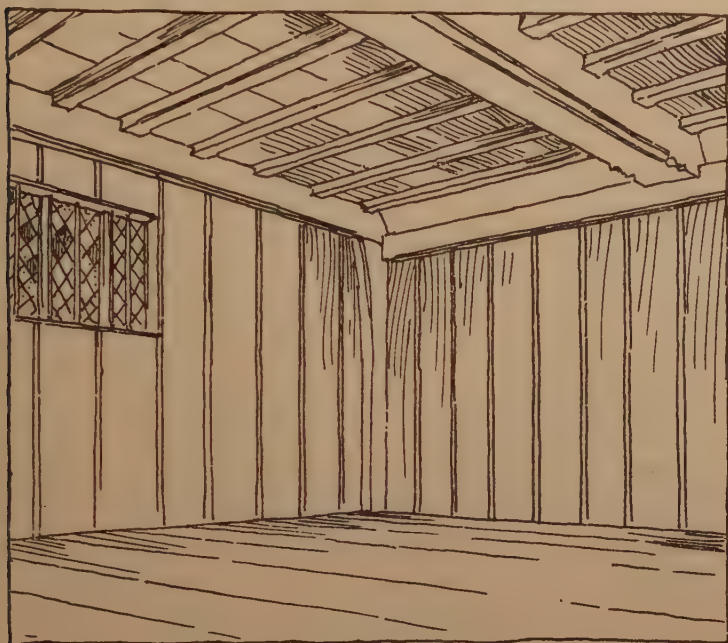


FIGURE 50. INTERIORS. VERTICAL BOARDING OR WAINSCOT

The chamber in the Abraham Browne house was plastered on three walls and vertically boarded on the chimney end. In Plate 24 the brick filling of the wall is plainly shown. Over this filling the plaster was spread and a skim was carried over the studs and braces, the faces of which were hacked, as the figure shows, to provide a clinch for it.

The walls of rooms were boarded horizontally (Figure 48) very early, whatever filling was used, for the sake of the added warmth if not for the appearance. The first mention of this "wainscot" occurs in Governor Winthrop's famous rebuke to

EARLY AMERICAN HOUSES

Mr. Ludlow, whose reply: "it was for the warmth of his house . . . being but clapboards nailed to the wall in the form of wainscott," fixes the name and the practice.

The hall in the Fairbanks house (Plate 32) is boarded horizontally in this clapboard fashion with a bead on the bottom of each board and this may be very old. In most of the horizontal wainscot, however—and very many rooms have it—the boards are not lapped, but are tongued-and-grooved together with mouldings at the joints. The American Wing has an excellent example (Plate 33) in the hall of the Capen house. Even here, it will be noted, the fireplace end of the room is boarded vertically.

The beginning of our vertical boarding or wainscot is to be seen in the room at Crowhurst Place, Surrey (Figure 49). There we have a series of heavy uprights—some of them, at any rate, practically studs—with thin pieces between them ploughed, like panels, into each. Our work is, like the horizontal sheathing, of a series of light boards (Figure 50) of equal thickness, grooved together, with mouldings at the joints. Generally these boards are set continuously, that is, one board exactly repeats another, except in width, but once in a while there is an echo of the Crowhurst arrangement—a board with both edges moulded alike, into which that on each side is fitted.

At first, the vertical boarding appears on the fireplace end of the room, and, as has been said, was used there, as in the Hart and Capen house rooms, whatever the treatment of the other walls. It appears very early in the Doten house at Plymouth, as the actual outside covering of a vertically boarded house. Later, it was used for all the walls of the room in the stud-wall houses, as in the Lee house at East Lyme, Conn.

This fashion, because, probably, of its use on the fireplace wall, lingered quite late. There are, in one house in Norwich, three rooms with vertical boarding. They vary in their fireplace ends. One has vertical boarding, the second has the ver-

EARLY AMERICAN HOUSES

tical boarding with a panel over the fireplace opening and the third has paneling over that whole end.

Old stairs are hard to find. Here and there, in a cellar flight, appears the mediaeval type in which solid steps made by sawing a beam on its diagonal were pinned to joists or "stayers," but no instance of this has survived in the first story, if it ever existed. In the one-room houses, the stairs in the corner next the chimney were probably of the mediaeval corkscrew type, all winders. There were traces of such a flight in the Abraham Browne house. The stairs in the central-entry houses were probably at first all partitioned off, that is, on the side toward the entry there was, except where the stair began, a straight piece of partition. We are well along toward the eighteenth century, if not actually in it, before we find an open rail or a rail with balusters.

If the test of any period of domestic architecture lies in its interiors our old houses should rank well. They fitted the life of their time as this life made them and fitted them. For the interior in those days was not produced by the whim of an owner or the mood of an artist. It was an actual correspondence of a state of mind and a manner of life.

If these pages have succeeded in giving the true picture they have tried to draw of the house of the seventeenth-century American they have shown that the work in it was like that in Europe and yet unlike it, and that it was good; that our fathers began to be Americans at the very foundation of the colonies and that they prized at once their independence and their art; so that we can really speak, and speak with pride, of American seventeenth-century architecture.

EARLY AMERICAN
HOUSES

PLATES

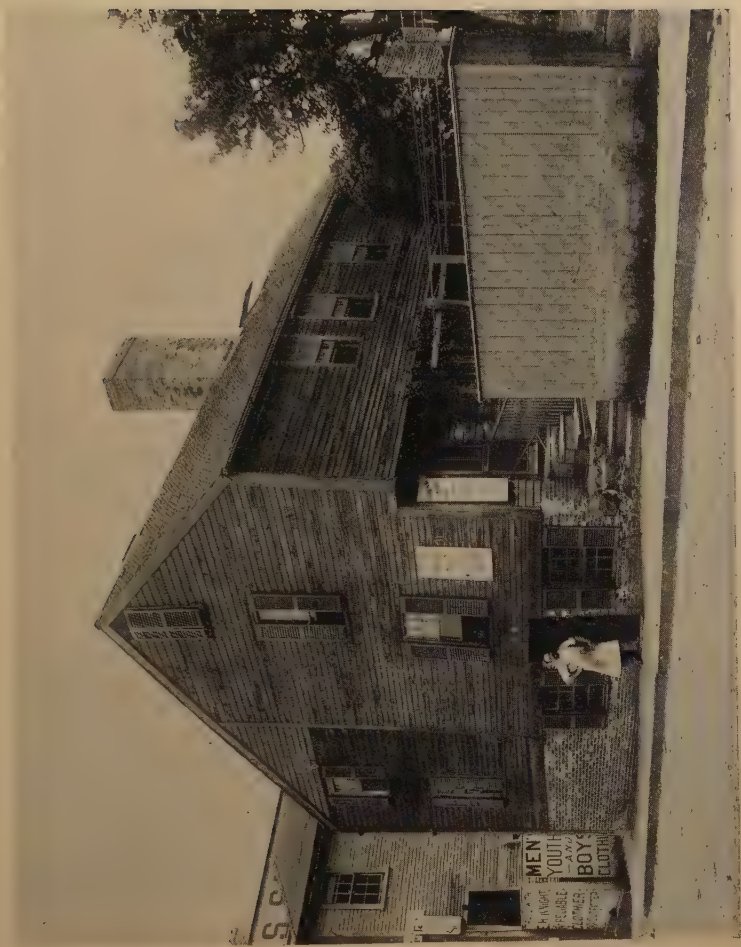


PLATE 2. THE HATHAWAY HOUSE ("OLD BAKERY"), SALEM, MASS.

Built in 1683. From a photograph showing it on its original site

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PLATE 3. THE ADAM THOROUGHGOOD HOUSE,
PRINCESS ANNE COUNTY, VIRGINIA
Showing chimney projecting from the outer wall in the southern manner

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PLATE 5. PIERCE-LITTLE HOUSE, NEWBURY, MASS.
House said to have been built in 1651. This shows outside chimney
at rear of present ell

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PLATE 6. THE FAIRBANKS HOUSE, DEDHAM, MASSACHUSETTS

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PLATE 7. THE CORWIN HOUSE, SALEM, MASS.

From a painting made about 1819

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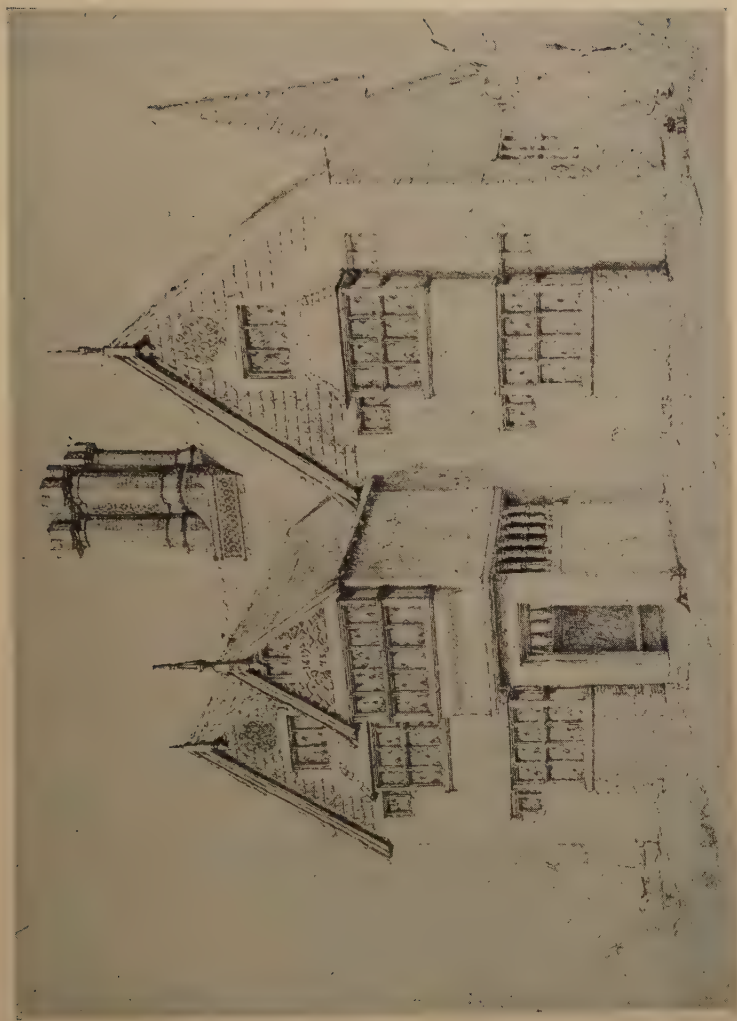


PLATE 8. THE CORWIN'S PROTOTYPE-HOUSE AT BRENCHLEY, KENT, ENGLAND
From a drawing by William Twopenny

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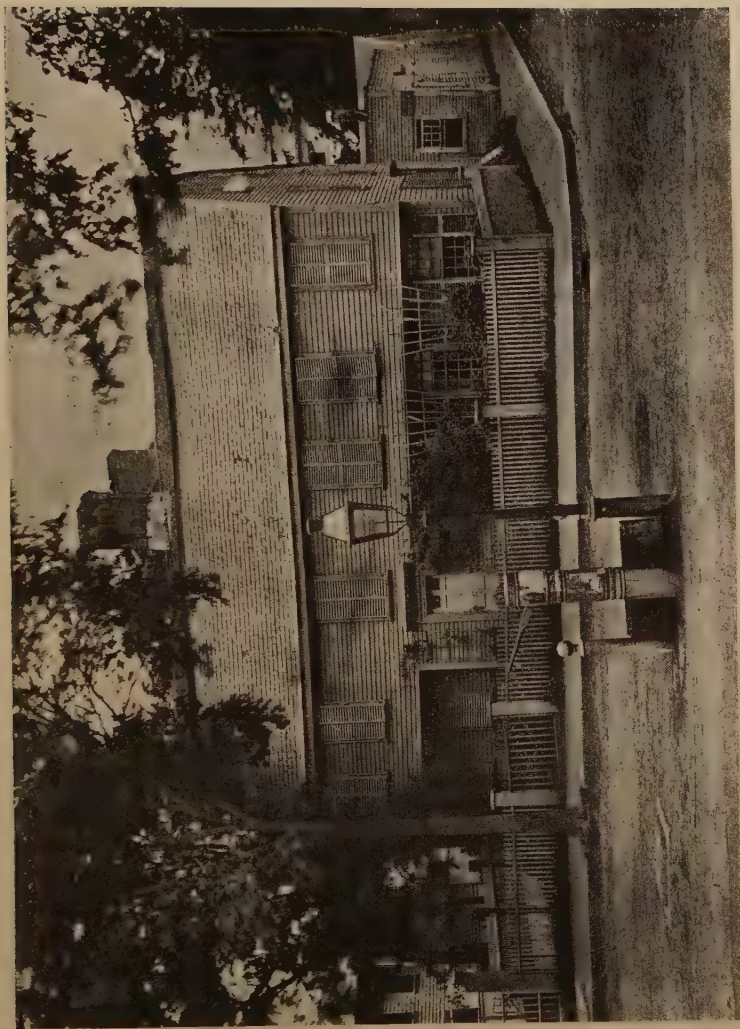


PLATE 9. THE CORWIN HOUSE, SALEM, MASS.

From a photograph made about 1856

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PLATE 10. THE WHIPPLE-MATTHEWS HOUSE,
HAMILTON, MASS.

The front with later cornice and windows

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PLATE II. THE "COBBET" HOUSE, IPSWICH, MASS.

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PLATE 12. THE NORTON HOUSE, GUILFORD, CONN.

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PLATE 13. WHIPPLE HOUSE, IPSWICH, MASS.

Western end showing addition of leanto /

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PLATE 14. HOUSE AT EDENTON, NORTH CAROLINA

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PLATE 15. WATTLE AND DAUB IN ENGLAND
From Oliver, *Old Houses and Villages in East Anglia*

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PLATE 16. SUMMER AND POST

Thwartwise summer on post head in Hathaway house, Salem, Mass., before restoration.
Courtesy of George Francis Dow

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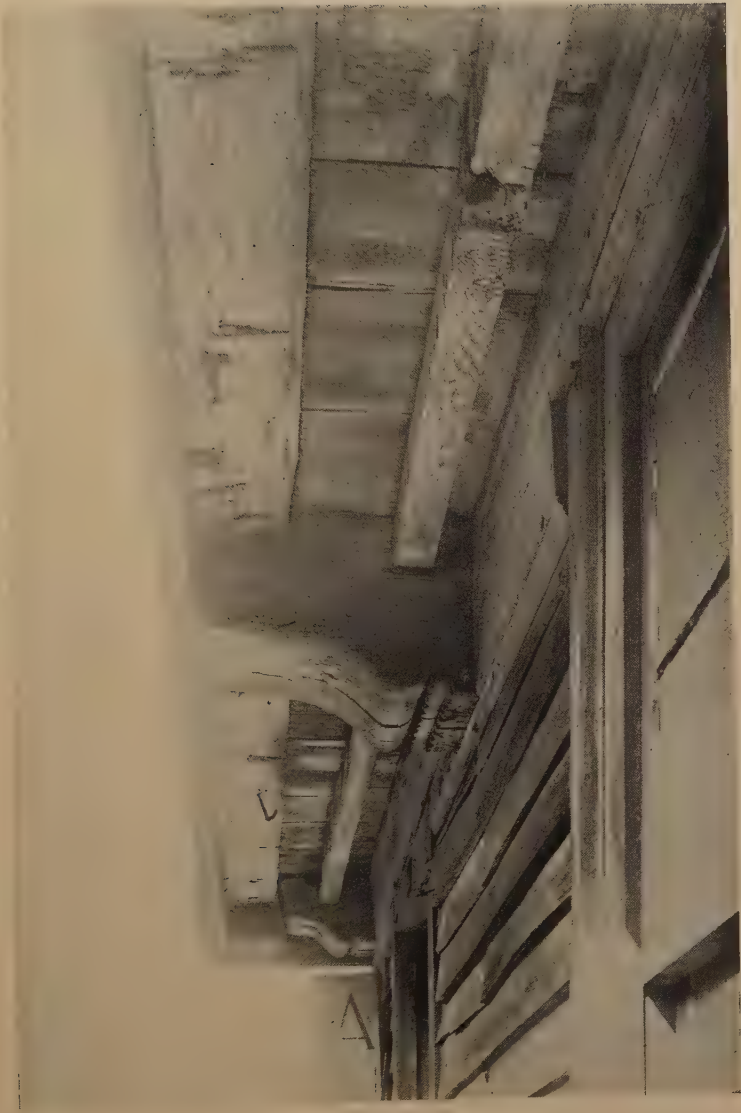


PLATE 17. OVERHANG, HATHAWAY HOUSE, SALEM, MASS.

Seen from below, looking west, before restoration.

Courtesy of George Francis Dow

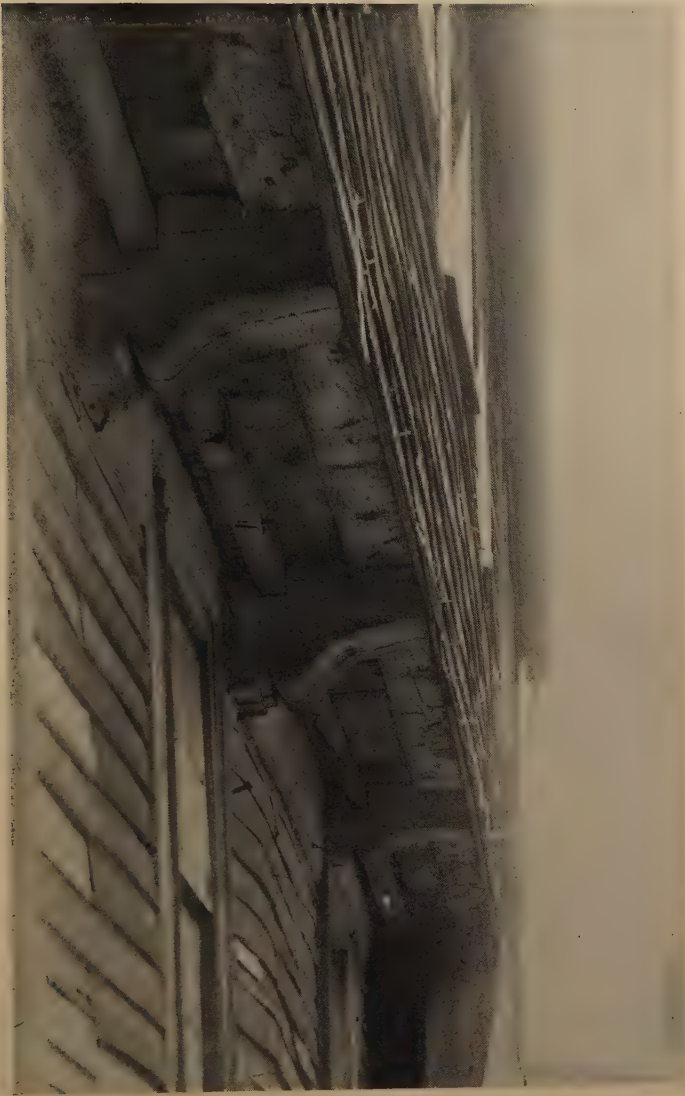


PLATE 18. OVERHANG OF HATHAWAY HOUSE,
SALEM, MASS.

Seen from below, looking east, before restoration.
Courtesy of George Francis Dow

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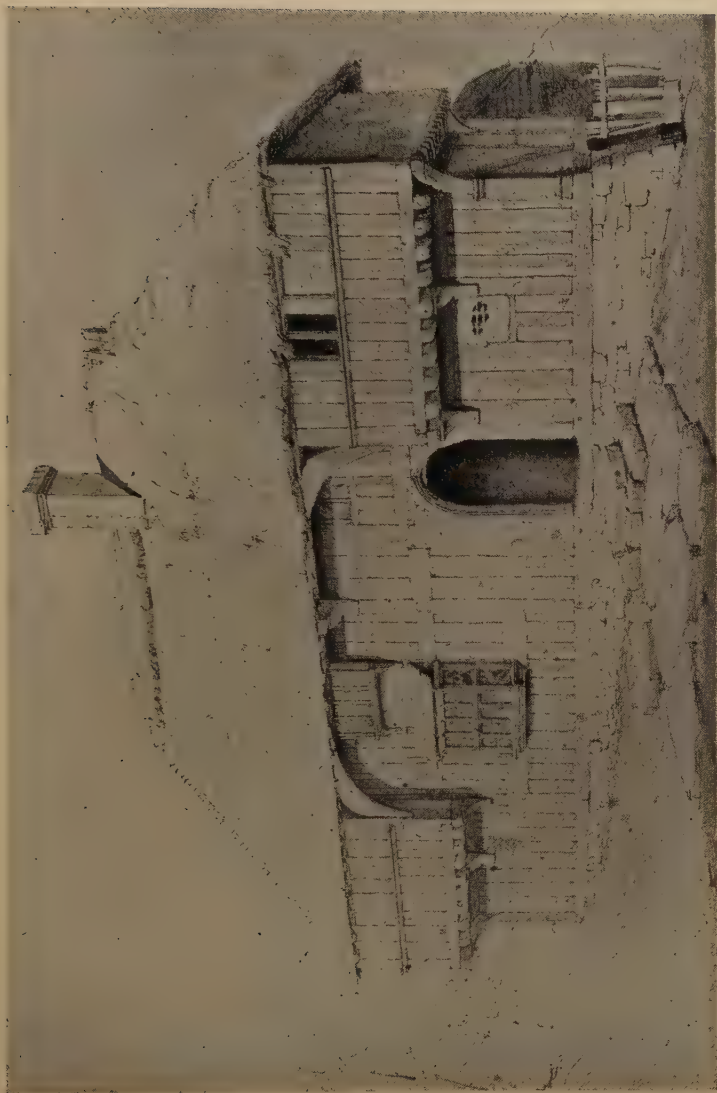


PLATE 19. ENGLISH HOUSE
Front and end overhang. From a drawing by W. Twopenny

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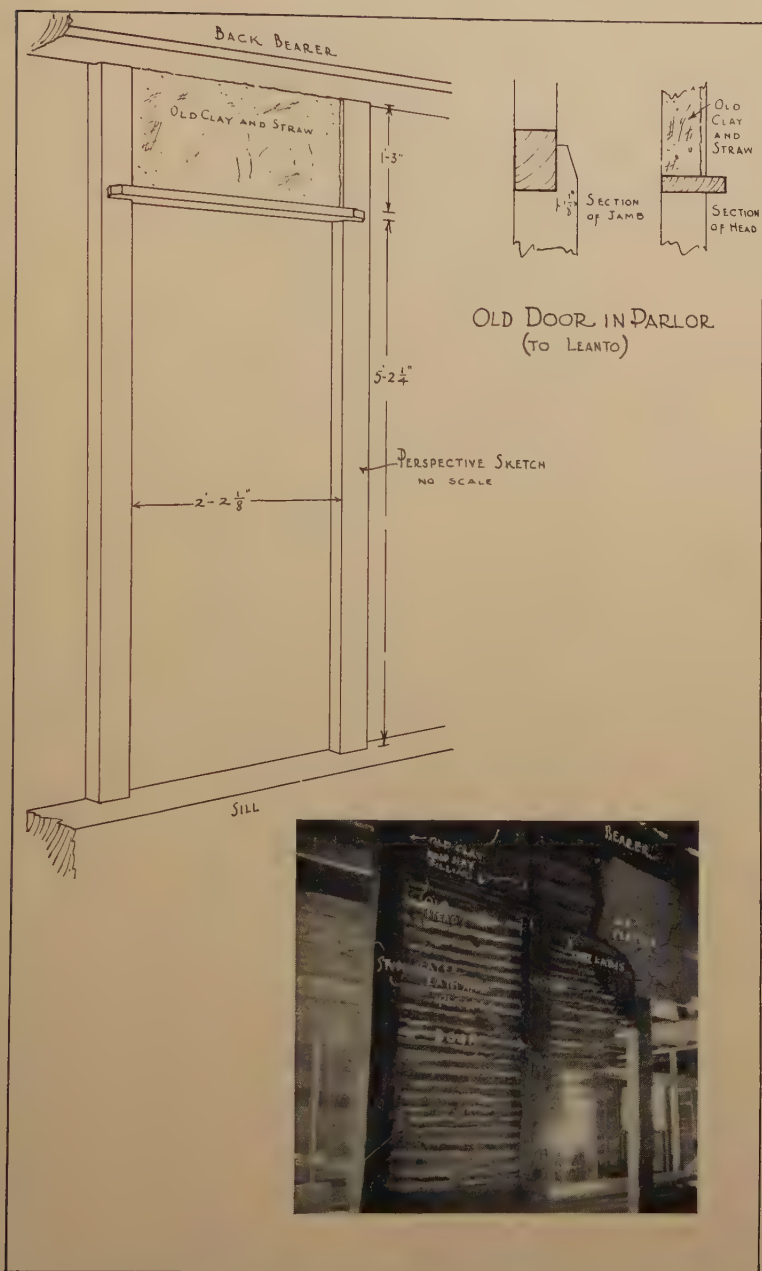


PLATE 20. DOORS. FRAME OF OLD INSIDE DOOR IN WHIPPLE-MATTHEWS HOUSE, HAMILTON, MASS.

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PLATE 21. DOORS. INSIDE DOOR
WITH JACOBEEAN PANELLING

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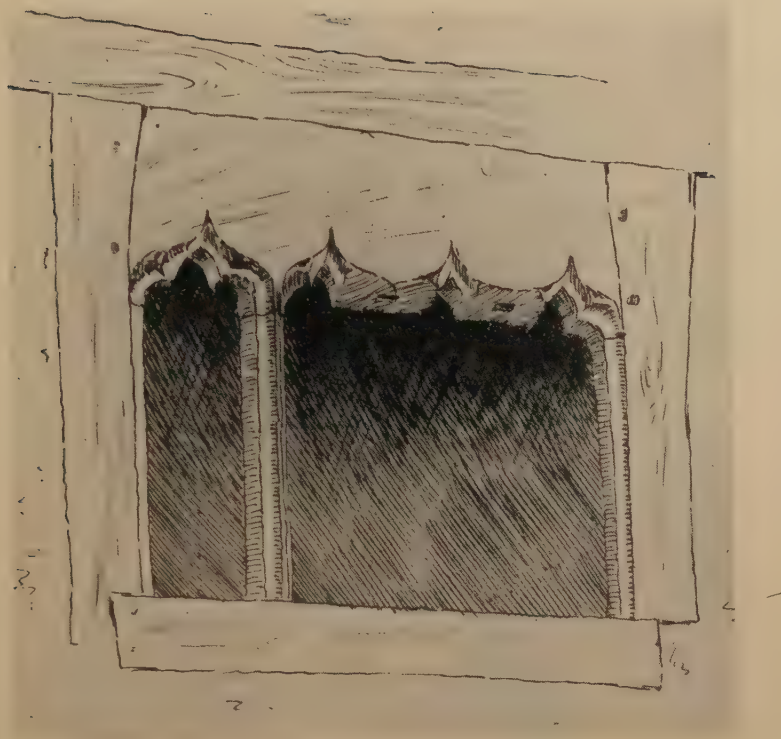


PLATE 22. WINDOWS. OLD FRAME AT SALISBURY, ENGLAND

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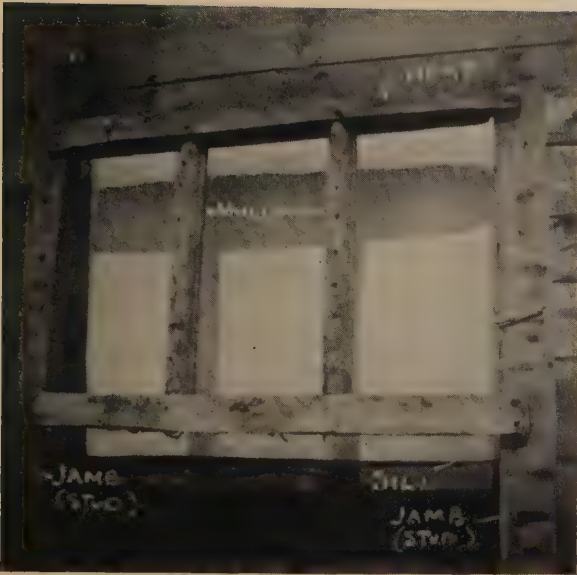


PLATE 23. WINDOWS. OLD THREE-LIGHT FRAME
IN GABLE OF WHIPPLE-MATTHEWS HOUSE,
HAMILTON, MASS.

I. From inside. II. From outside.
Photographs taken after removal

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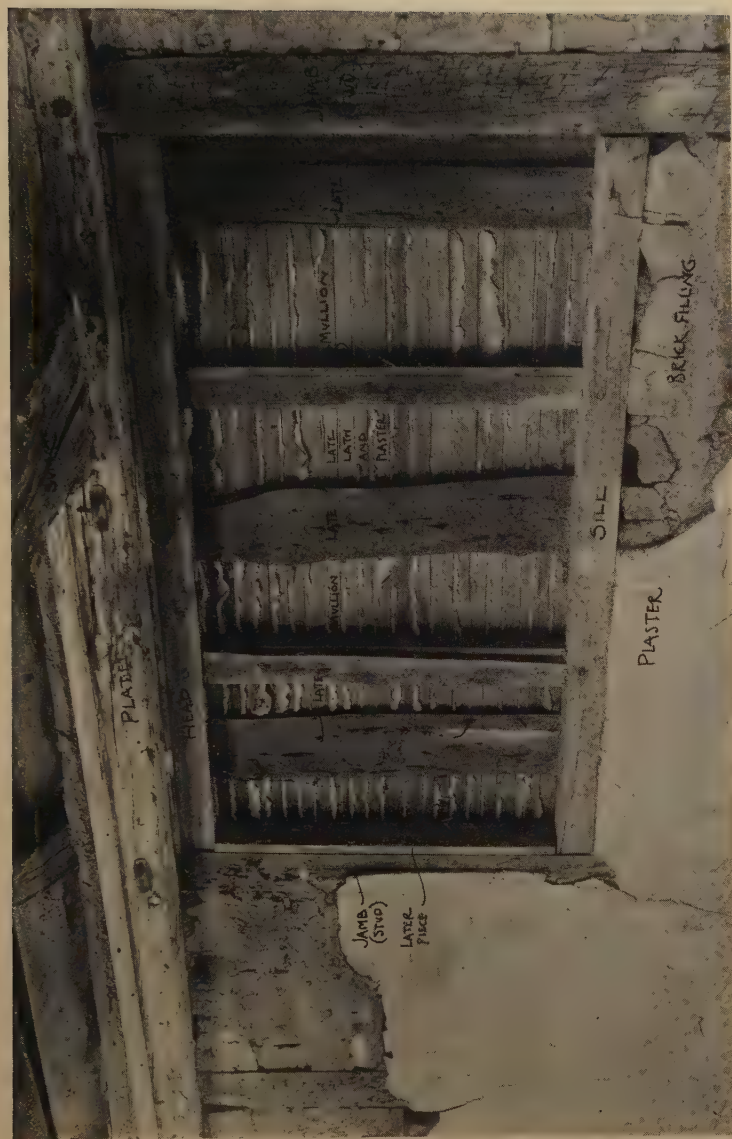


PLATE 24. WINDOWS. OLD THREE-LIGHT FRAME IN ABRAHAM BROWNE HOUSE,
WATERTOWN, MASS.

View from inside. Courtesy of Society for the Preservation of New England Antiquities

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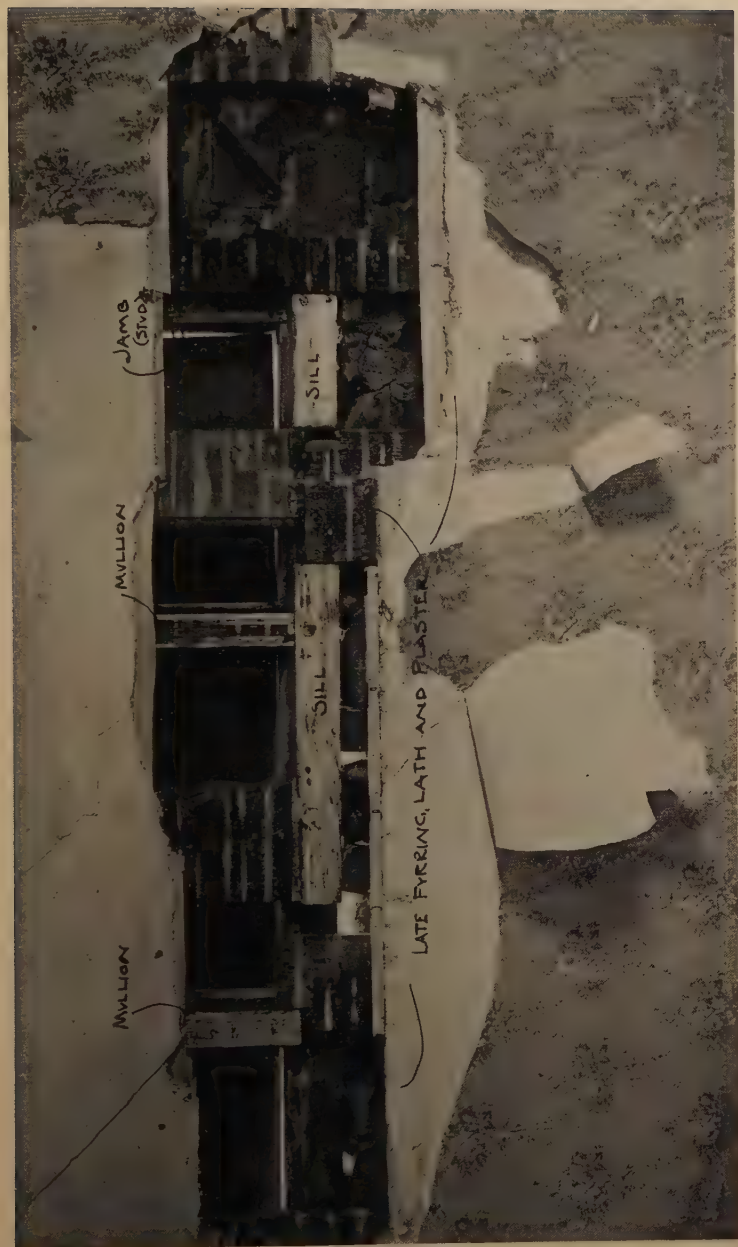


PLATE 25. WINDOWS. OLD FRAME IN ABRAHAM BROWNE HOUSE, WATERTOWN, MASS.
Courtesy of Society for the Preservation of New England Antiquities

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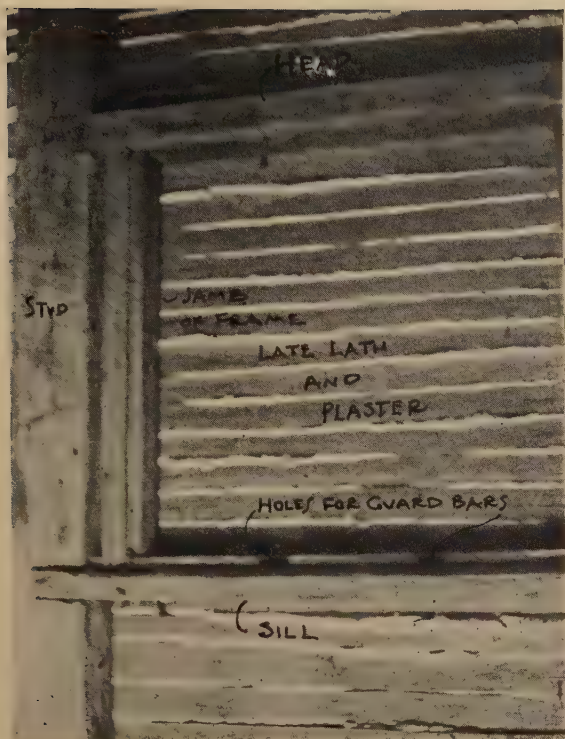


PLATE 26. WINDOWS. OLD FRAME
IN LEE HOUSE
View from outside

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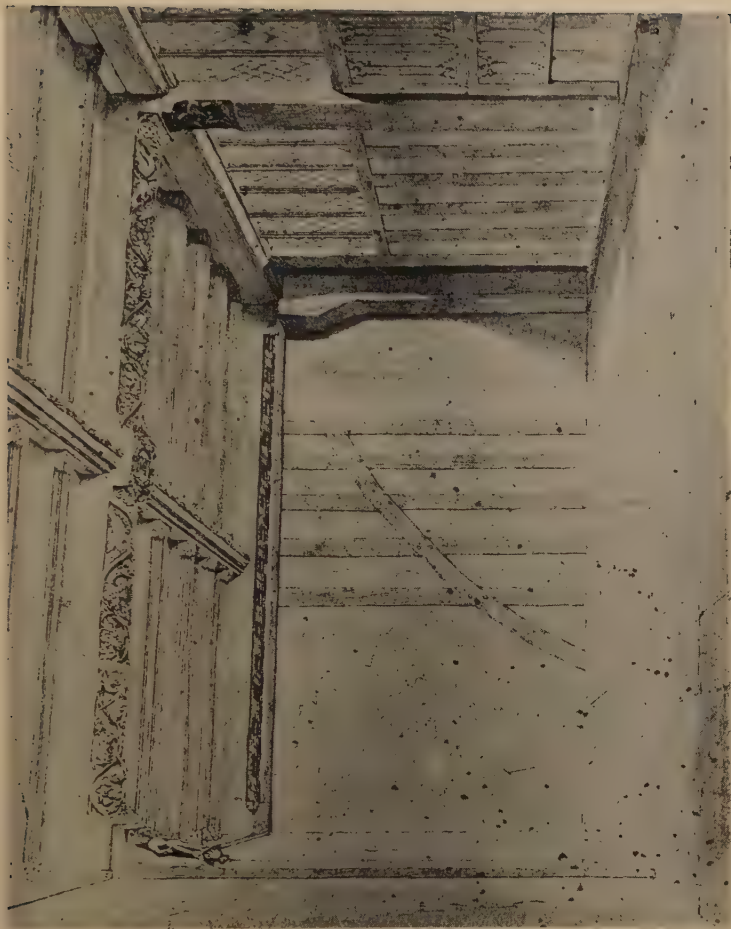


PLATE 27. INTERIORS. ROOM IN MARQUIS OF GRANBY INN,
COLCHESTER, ENGLAND

Plaster between studs. From a drawing by W. Twopenny

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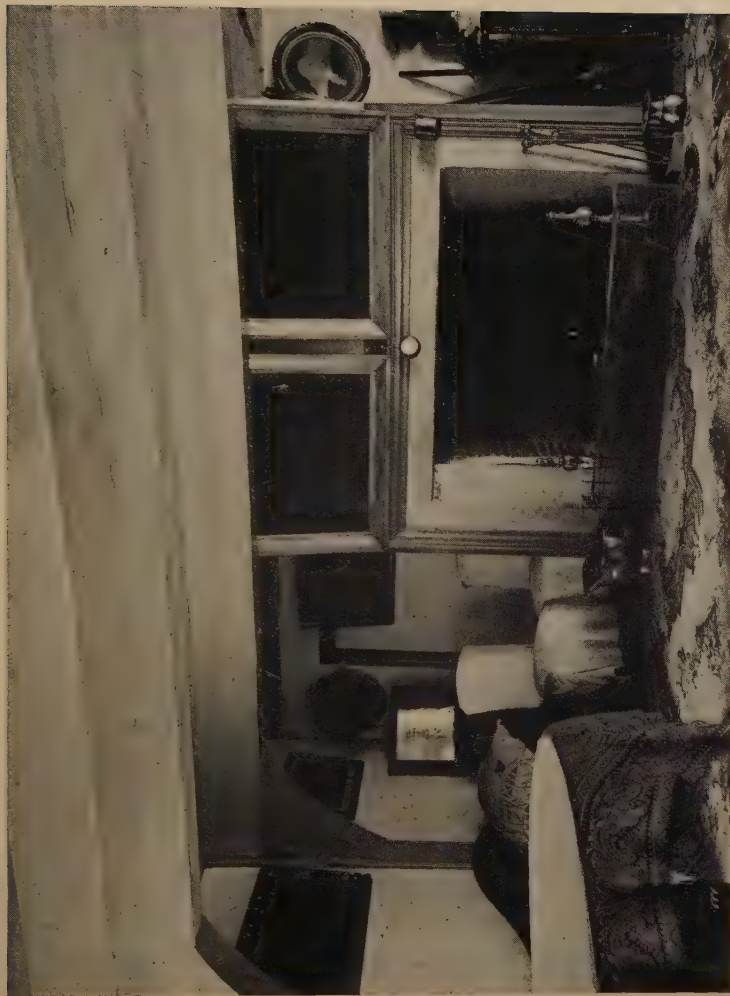


PLATE 28. INTERIORS, SCHENCK-CROOKE HOUSE, FLATLANDS, NEW YORK

Plaster between studs. Courtesy of Dr. G. W. Nash

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PLATE 29. INTERIORS. HALL CHAMBER,
WHIPPLE HOUSE, IPSWICH
Plaster over studs; restored

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PLATE 30. INTERIORS. HALL CHAMBER,
WHIPPLE HOUSE, IPSWICH
Plaster over studs; restored

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PLATE 31. INTERIORS. HART HOUSE PARLOR REPRODUCED IN AMERICAN
WING AT THE METROPOLITAN MUSEUM OF ART, NEW YORK

Plaster on three walls over studs; vertical boarding on chimney end

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PLATE 32. INTERIORS. HALL IN FAIRBANKS HOUSE, DEDHAM, MASS.

Horizontal sheathing over older clay-filled stud wall

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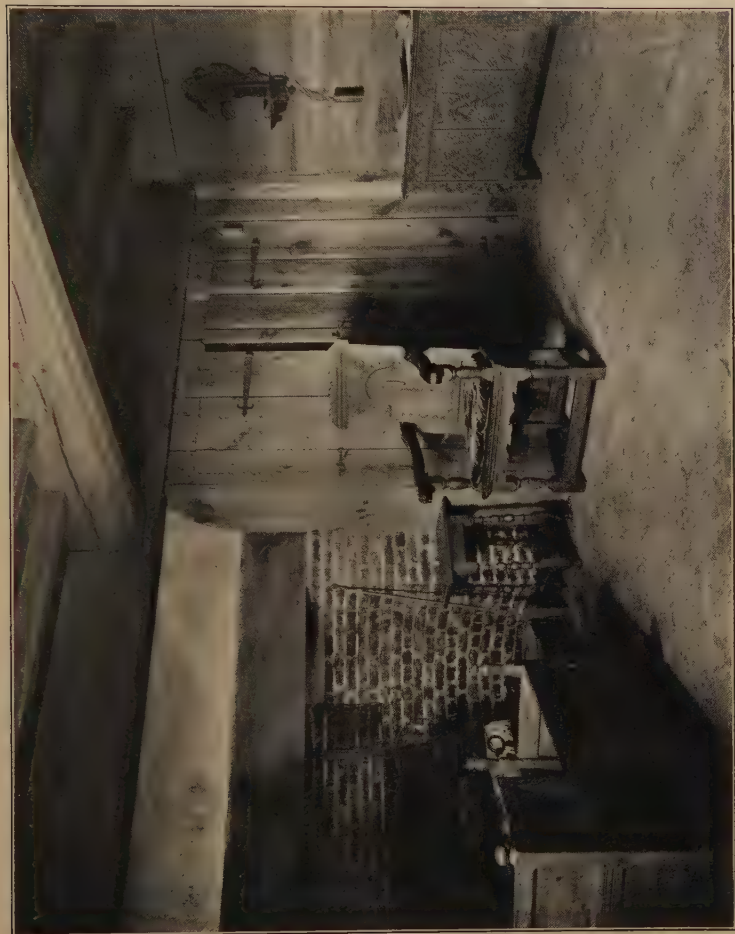


PLATE 33. INTERIORS. CAPEN HOUSE HALL REPRODUCED IN AMERICAN
WING AT METROPOLITAN MUSEUM OF ART, NEW YORK

Vertical sheathing on fireplace end; horizontal on side wall

MUSEUM OF
FINE ARTS
BOSTON

INDEX

I N D E X

- American Wing, Metropolitan Museum, N. Y., 52, 59, 60, *pls.* 31, 33
- Andrews, Daniel, mason, 19
- Arch, 22, 42
- Astragal, 53
- Back girt, 12, 37
- Balusters, 61
- Bar, door, 43
 - guard, 45, 51, 52
- Barber, John Warner, 22
- Batten, 42
- Beaded edge, 14, 60
- Bearer, side, 29
- Bedroom, 16, 19, 20
- Berkeley, Dean, 43
- Boarding, horizontal, 54, 56, 57, 59, 60, *pl.* 33
 - roof, horizontal, 32
 - vertical, 32
 - vertical, 26, 45, 54, 56, 57, 58, 59, 60, *pls.* 31, 33
- Boards, floor, 23
 - wall, 26, 28, 60
- Brace, 24, 25, 59
 - wind, 17
- Bracket, in hewn overhang, 33, 35
 - in post, 24, 33, 35, 36, 37, 39, *pl.* 16
- Brick, 23
 - houses, 23, 31
 - moulded, 23
- Buttery, 16, 20
- Calme, 52
- Ceiling, 54
- Cellar, 23
- Chamber, 11, 12, 17, 41, 59
 - hall, 15, 49, 56, 58
 - leanto, 20
 - parlor, 15
- Chamfer, 15, 29, 54
- Chimney, central, 5 (II), 6, 7 (III), 12, 13, 14, 16, 17, 18, 19, *pls.* 6, 7, 8
 - daub, 28
 - end, 5, 6, 7, 10, 11, 20, 22, 29, 30, *pls.* 3, 4, 5
- Chimney girt, 12, 25, 41
- Daub, 26, *pl.* 15
- Daubing, 26, 28, 57
- Door, 40, *pls.* 20, 21
 - hardware, 42, 43
 - inside, 42
 - frame, 41, 42, 43
 - Jacobean, 42
 - jamb, 41, 57
 - outside, 40, 41
 - frame, 41
 - panelled, 42
- Dovetail, 31
- Dow, George Francis, *pls.* 16, 17, 18
- Dragon beam, 38, 39, 40
- Drop, 36
- Drop handle, 42, 43

INDEX

- Dutch house, 4, 5, 7, 28, 31, 54,
pl. 28
 colonies, 13, 54
 hinges, 43
 tradition, 3, 43
- Eaves, 32
- Edges, beaded, 14
 moulded, 42
- Eighteenth century, changes in, 23
 merchants, 23
 planters, 23
- End girt, 12, 15, 38
- England, English, 31, 42, 57
*Domestic Architecture in
 Tudor Period*, 8, 9,
 38, 43
*Growth of the English
 House*, 58
 house, *pl.* 19
 framing, 24, 40
 Brenchley, *pl.* 8
 Little Moreton, 8,
 10
 Lydiat, 30
 Speke, 30
 Thurston, 9, 10
 interior, Colchester, *pl.* 27
 Crowhurst, 58,
 60
 overhang, 38, 40, *pl.* 19
 tradition, 3, 43
 wall filling, 26
 wattle, 26
 wattle and daub, 26, *pl.* 15
 wattle, East Anglian va-
 riant of, 26
 window frame, *pl.* 22
- Entry, 10, 13, 15, 18, 19
- Filling, brick, 26, 58, 59
 clay, 15, 19, 26, 27, 28
 English, 26
 oak, cross-piece of, 26, 27
 oak, uprights of, 26, 27
 wattle and daub, 26, *pl.*
 15
- Finishing, 19
- Fireplace, 14, 22, 56, 58, 60, 61
- Flare, 33
- Floor, 23, 54
 boards, 23, 54
 plank, 31
- Frame, house
 separate, 21
 English, 24, 40
 Fairbanks, 24
 Whipple-Matthews, 25
 window, *see* that word
- Front girt, 12, 25, 35, 36, 37
- Gable, 14, 15, 18, 27, 28, 29
 wide, 7
- Gambrel roof, 18
- Garner and Stratton, 8, 9, 38, 43
- Garret, 12, 15, 28
- Girt, 31, 54
 back, 12, 37
 chimney, 12, 14, 17, 25, 41
 end, 12, 15, 29, 36
 front, 12, 36, 37, 39
 whole depth of house, 21
see framing drawings
- Glass, leaded, 43, 44, 52
 diamond-shaped quarrels, 53
 rectangular panes, 53
- Gotch, J. Alfred, 58

INDEX

- Gothic, 3
- Groundsill, 23
- Groove, in stud, 28
 - in window head, 52
- Guard bars, 52

- Hall, 4, 5, 7, 14, 16, 18, 19, 20, 22, 60, *pls.* 29, 30, 32, 33
 - chamber 15, 27, 56, 58
- Half-story, 12
- Hallway, 13
- Handle, drop, 42, 43
 - wooden, 43
- Head, door, 42, 43, *pls.* 7, 19, 20
 - window, 44, 45, 46, 47, 49, 50, 51, 52, *pls.* 22, 23, 24, 25, 26
- Header, 44
- Hinges, 42, 43
 - cock's head, 42, 43
 - Dutch, 42, 43
 - fleur de lys, 42, 43
- House, enlargement of, 21
 - leanto, 21
 - one-room, 3, 4, 6, 11, 20, 21
 - single-room, 3, 4, 6, 10
 - two-room, 3, 5, 6, 13, 17, 20, 21
 - two-room, central chimney, 5, 6, 20
 - type of, Conn., 4, 7
 - Dutch, 4, 5, 7, 13, 21
 - Maryland, 4, 7, 21
 - Mass., 4, 7
 - New England, 6, 13
- House, type of, New Netherlands, 13
 - upright, 6, 10
 - with lengthwise summer, 5, 29
 - thwartwise summer, 5, 29
 - see plans
 - yeoman's, 6
- Houses, brick, 23
 - English, *see* England
 - of Dutch settlements, 21
 - of Middle Colonies, 6
 - of New England, 6, 13
 - of the South, 6, 12
 - one-story, 21
 - Southern, 12
 - story-and-a-half, 12, 21
 - two-story, 11
 - widened, 7, 22
- Houses, usual names of
 - Arnold (R. I.), 7, 47
 - Bacon's Castle (Va.), 13
 - Ballou (R. I.), 34
 - Billop (N. Y.), 5, 22
 - Bond's Castle (Md.), 31
 - Brown (Mass.), 36
 - Browne (Mass.), 31, 42, 49, 50, 53, 59, *pls.* 24, 25
 - Bull (R. I.), 43
 - Burnham (Mass.), 38
 - Capen (Mass.), 31, 60, *pl.* 33
 - Clemence (R. I.), 4
 - Cobbett (Mass.), *pl.* 11
 - Coddington (R. I.), 53
 - Corwin (Mass.), 5, 14, 15, 17, 42, *pls.* 7, 8, 9

INDEX

Houses, Crooke, *see* Schenck
 Doten (Mass.), 60
 Edenton, at (N. C.), 22,
pl. 14
 Elmendorf (N. Y.), 4
 Fairbanks (Mass.), 5, 12,
 14, 24, 27, 28, 34, 41,
 42, 43, 44, 47, 53, 56,
 60, *pls.* 6, 32
 Fairfax (Va.), 22
 Fenner (R. I.), 30
 Gleason (Conn.), 33, 35,
 38
 Hart (Mass.), 59, 60, *pl.*
 31
 Hathaway (Mass.), 4, 11,
 12, 35, 38, *pls.* 2, 16,
 17, 18
 Hempstead (Conn.), 4
 Hooper, *see* Hathaway
 Jenks (R. I.), 12, *pl.* 1
 Lee (Conn.), 21, 51, 52,
pl. 26
 Letitia (Penn.), 11
 Meggatt (Conn.), 19, 21
 Mowry (R. I.), 10, 11
 Narbonne (Mass.), 13
 Norton (Conn.), 7, 22,
pl. 12
 Old Bakery, *see* Hathaway
 Old Feather Store (Mass.),
 38
 Old Province House, *see*
 Sargent
 Parmelee (Conn.), 32, 33,
 34, 35
 Pierce-Little (Mass.), 13,
pl. 5

Houses, Revere (Mass.), 13
 Sargent (Mass.), 13, 22
 Schenck (N. Y.), 5, 31,
 32, 57, *pl.* 28
 Secretary (Md.), 4
 Sheldon (Conn.), 20, 21,
 43
 Sun Tavern (Mass.), 33,
 37, 38, 39, 54
 Thoroughgood (Va.), 12,
 13, *pl.* 3
 Titcomb (Mass.), 32, 34
 Virginia Company (Va.),
 4
 Verplanck (N. Y.), 7
 Ward (Mass.), 36, 38
 Whipple (Mass.), 18, 21,
 28, 29, 50, 52, *pls.* 13,
 29, 30
 Whipple - Matthews
 (Mass.), 16, 20, 25,
 34, 46, 47, 52, *pls.* 20,
 23
 Whitehall (R. I.), 43
 Whitfield (Conn.), 13

 Innocent, C. F., 26, 50
 Interior, 54, *pls.* 28, 29, 30, 31
 treatment of, 54
 types of, 54, 55
 plaster, between studs,
 45, 54, 55, 57
 over studs, 54, 58
 boarding, horizontal,
 54, 59, 60
 vertical, 54, 60,
 61
 Jack stud, 50
 Jacobean door, 42, *pl.* 21

INDEX

- Jamb, 43, 44, 46, 47, 48, 49, 57
 Joints, at post heads, 32
 bevelled, 28
 double-tusk, 33
 dovetail, 31, 33
 half-dovetail, 32, 33
 tusk-and-tenon, 31, 33
 tusk-tenon, 32, 33
 Joist, 12, 15, 23, 31, 54, *pl.* 29
 projecting, 36

 Kitchen, 6, 7, 14, 16, 19, 20, 22
 Knocker, 43

 Larch, 29
 Latch, 42
 iron, 43
 wooden, 42, 43
 Latch-string, 43
 Laths, 28, 58
 Leaded glass, 43, 48, 52, 53
 Lead strips, 52
 Leanto, 6, 19, 21
 added, 4, 5, 6, 10, 21, 22
 original, 6, 7, 10, 16, 20,
 25, 32, 34
 Leanto chamber, 20
 Light of window, 45
 Lime, 15, 58
 Ludlow, Mr., 60

 Mantle-tree, 15
 Mason work, 19
 Metropolitan Museum of Art, N.
 Y., 59, *pls.* 31, 33
 Millar, Rev. Donald, 38
 Miner, Thomas, 28
 Mortise, 29, 36, 47, 48

 Moulded edge, 42, 50
 of mullion, 51
 of transom, 44
 Moxon, Joseph, 50
 Mullion, 47, 48, 49, 50

 Nail heads, 41
 Nash, Dr. George W., *pl.* 28

 Oak, 29
 cross pieces of, 26, 27
 uprights of, 26, 27
 Offset, 33
*Old Houses and Villages in East
 Anglia*, 26, *pl.* 15
 Oliver, Basil, 26, *pl.* 15
 Overhang, 14, 15, 19, 36, *pls.* 7,
 8, 9
 English, 38
 framed, 32, 33, 35,
 36, 37, 38, 39, 40,
 pls. 17, 18
 hewn, 32, 33, 35
 on all sides, 38
 on end and front, 38
 Sun Tavern, in, 37, 39
 Sun Tavern prototype,
 38, 40
 Tudor, 38
 types of, 33, 35, 36,
 38
 West of England, in,
 38

 Panel, 61
 Parlor, 5, 7, 16, 18, 19, 20, 49,
 59, *pl.* 31
 chamber, 15
 Partition, 61

INDEX

Pin, 26

Pine, pitch, 29

white, 29

Pintle, 42, 43, 51

Places

Boston, 13, 22, 37, 38, 53

Brenchley, Eng., *pl.* 8

Canarsie, N. Y., 42

Cheshire, Eng., 8

Clark Co., Va., 22

Colchester, Eng., *pl.* 27

Cranston, R. I., 30

Dedham, Mass., 12, 14, 27,

41, *pls.* 6, 32

Deerfield, Mass., 53

East Lyme, Conn., 17, 21,

42, 51, 52, *pl.* 26

Edenton, N. C., *pl.* 14

England, *see* that word

Flatlands, L. I., 7, 57, *pl.* 28

Guilford, Conn., 33, 34,

pls. 4, 12

Hamilton, Mass., 16, 20, 25,

36, 43, 46, 47, *pls.* 10, 20, 23

Hartford, 20, 43, 53

Hurley, N. Y., 23, 31, 42

Ipswich, Mass., 18, 21, 28,

29, 31, 38, 50, 52, 58,

59, *pls.* 11, 13, 29, 30

Lancashire, Eng., 30

Lincoln, R. I., 47

Long Island, 58

Newbury, Mass., *pl.* 5

New London, 13

New Netherlands, 13

North Kingstown, R. I., 42

Pawtucket, R. I., *pl.* 1

Places

Philadelphia, 11

Plymouth, 60

Princess Anne Co., Va., *pl.*

3

Providence, 10, 11, 42

Rehoboth, Mass., 42

Salem, 11, 13, 14, 17, 53

Salisbury, Eng., *pl.* 22

South Kingstown, R. I., 42

Staten Island, 22

Stonington, Conn., 28

Suffolk, Eng., 9, 30

Surrey, Eng., 48, 60

Topsfield, Mass., 31

Tower Hill, R. I., 43

Watertown, Mass., 31, 42,

49, 50, *pls.* 24, 25

Wethersfield, Conn., 19

Plan, growth of, 3

new treatment of, 23

types of, 3

one-room, 3, 4, 6, 11, 20

two-room, 5, 17, 20

two-rooms deep, 20

Plank, 31, 54

Plaster, 14, 15, 19, 28, 34, 54, 55,

56, 59, *pls.* 29, 30, 31

Plate, 12, 25, 26, 29, 34

Post, 21, 27, 30, 32, 34, *pls.* 16,

27, 30

corner, 23, 39

intermediate, 23, 24, 25

overhang, in, 32, 35, 37, 38,

39

see other framing drawings

Purlin, 15, 17, 25, 32, 34

Putnam, Eben, 53

INDEX

- Rafter, 12, 17, 27, 34
 - common, 17, 32, 34
 - principal, 17, 32, 34
- Rafter-foot, 32, 34
- Rail, 61
- Renaissance, 3
- Revolution, 23
- Ridge, 15
- Roof, gable, 18
 - gambrel, 18
 - leanto, 4, 5, 6, 7, 25, *pls.*
 - 10, 11, 12, 13
 - wide-gable, 7
- Sash, 43
 - iron, 45
 - wooden, 49, 51, 52, 53
- Sheathing, horizontal, 14
 - vertical, 42
- Shingles, 28, 32
- Side bearer, 29
- Sill, 15, 23, 29
 - of overhang, 36
 - projecting into room, 23
- Single-room unit, 30
- Sioussat, Mrs., 31
- Sleepers, 23
- Slot for latch, 42, 43
- Society for Pres. of N. E. Anti-
 - quities, *pls.* 24, 25
- Stack (chimney), 11, 13, 22
- Stairs, 10, 15
 - corkscrew, 61
 - open rail, 61
 - solid step, 61
- Stone, 23
 - houses, 23
 - regions, 23
 - underpinning, 23
- "Stone-ender," 22
- Stud, 15, 26, 27, 28, 29, 41, 44,
 - 46, 47, 48, 50, 51, 54,
 - 55, 57, 58, *pls.* 19, 27
- jack, 50
 - strips nailed to, 28
- Summer, 12, 14, 18, 24, 25, 27,
 - 28, 54, *pls.* 16, 28,
 - 29, and the other
 - framing drawings
 - crossed, 13, 31, 54
 - crosswise, *see* transverse
 - diagonal, 31, 38
 - length wise, 5, 17, 29,
 - 30, 50
 - thwart wise (*see* trans-
verse), 4, 5, 13, 17,
 - 29, 30
 - transverse, 4, 31
- Summer-tree, 12
- Tenon, 26, 29, 36
- Tie beam, 17
- Tongue-and-groove, 60
- Tradition, English, 3
 - Dutch, 3
- Transom, 44, 46, 53
- Treaty of Utrecht, 3, 23
- Truss, 17
- Tudor, 3, 8, 9
 - overhang, 38
 - window, 43, 48
- Turnbuckle, 53
- Twopenny, William, 19, *pls.* 8,
 - 19, 27
- Underpinning, stone, 23
- Unit, original, 6
 - single-room, 21, 30

INDEX

- "Upright" house, 6, 7, 10, 21, 22
- Utrecht, Treaty of, 3, 23
- Vertical boarding, 26, 45, 54, 56,
57, 58, 59, 60, *pls.* 31, 33
- Vertical sheathing, 42, 58
- Wainscot, 59, 60
- Wall, daub, 28
- Wattle, East Anglian variant, 26
 - Fairbanks house, in, 26,
27
 - general English form, 26
- Wattle and daub, 26, 57, 58, *pl.*
15
 - American, 26
 - English, 26, *pl.* 15
- Whitewash, 54
- Williams, Mr., 17
- Wind brace, 17
- Window, 15, 29, 50
 - frame, 43, 44, 46, 47,
48, 49, 50, 51, 52,
pls. 23, 24, 25, 26
 - glass, *see* that word
 - groove in head, 52
 - guard bars, 45, 46, 47,
49, 52
 - hardware, 42, 53
 - head, sill, jamb, tran-
som, 44, 45, 46, 47,
48, 49, 50, 51, 52
 - number of lights, 45
 - Tudor England, in, 48,
pl. 27
- Yeoman's dwelling, 6

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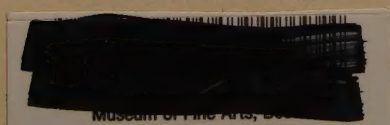
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